

ART INFORMATION DESK REFERENCE MANUAL



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Introduction

This manual is intended to be a reference guide for art information volunteers about the National Gallery of Art's history, general policies, departmental structures, public and volunteer programs, and educational resources. This guide also contains information about desk responsibilities and guidance in assisting visitors to the National Gallery.

National Gallery of Art Address and Contact Information

The National Gallery of Art and Sculpture Garden are located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, Washington, DC.

Location for GPS use:

6th Street and Constitution Avenue NW
Washington, DC (see page XX for directions)

GPS Location (latitude, longitude): 38.892092,-77.019973

Mailing address:

National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Website: www.nga.gov

General Information: (202) 737-4215

Art Information Department Contact Information:

Katherine Gottschalk
Program Assistant
k-gottschalk@nga.gov
(202) 842-6063

Marta Horgan
Supervisor of Art Information Volunteers
m-horgan@nga.gov
(202) 842-6873

Dianne Stephens
Manager of Art Information and Adult Programs
d-stephens@nga.gov
(202) 842-6179

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Departmental Email
volunteers@nga.gov

Volunteer web site: www.nga.gov/volunteer

To contact an NGA staff member on the weekend, consult the front page of the Weekly Schedule for the name and telephone number of the Educator and Curator on Duty.

Art Information Desks:

East Building Ground Floor	x 6190/x 6191
West Building Constitution Avenue	x 6189
West Building Mall Entrance	x 6188
West Building 7th Street	x 6815
West Building 4th Street	x 6938

National Gallery of Art Mission Statement

The mission of the National Gallery of Art is to serve the United States of America in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Policies and procedures towards these goals are cumulatively set forth in the Gallery's legislation, bylaws, trustee action and staff guidelines. The following general definitions are intended to explicate the goals of the Gallery.

1. Preserving

The Gallery's principal duty is to keep its collections intact for future generations and to pass these on in optimum condition. To carry out this responsibility the Gallery strives to maintain effective programs of security, environmental control, buildings maintenance, and conservation.

2. Collecting

The Gallery limits its active art collecting to paintings, sculpture, and works of art on paper, from the late middle ages to the present, from Europe and the United States. Trustee policy allows the Gallery to accept, in addition, other significant works of art in conjunction with major donations in the primary areas of the Gallery's collections.

3. Exhibiting

The Gallery is dedicated to putting its collections on view in Washington and by loan elsewhere, as well as borrowing works of art for exhibition in Washington. As its collecting field is narrow in comparison to the world's art, the Gallery strives to supplement its own works with

exhibitions of material from other times and other cultures. At the same time balance is sought with exhibitions that illuminate and reinforce its own collections. The highest standards of scholarship, maintenance, installation, and interaction with the public all contribute to this critical exhibiting role.

4. Fostering Understanding

The Gallery's role as an institution dedicated to fostering an understanding of works of art operates on a broad spectrum. From advanced research conducted both at its Center for Advanced Study in the Visual Arts and by its curators, to the dissemination of knowledge to its visitors and to the widest possible student and general public, the Gallery is an educative institution. The Gallery also collects materials for research related to its collections, as well as the history and appreciation of art in general. The Gallery recognizes that not only the dissemination of information but the enhancement of the aesthetic experience are essential to fostering understanding of works of art. Ancillary programs furthering its aesthetic role, such as concerts and changing horticulture displays, have been part of the Gallery's mission virtually since its inception.

National Gallery of Art Equal Opportunity Statement

The National Gallery of Art does not tolerate harassment or offensive conduct based on race, color, national origin, religion, sex, age, disability, sexual orientation or genetic information, including sexual harassment and harassment based on sexual orientation. Volunteers are expected to be courteous and respectful in their interactions with visitors, even if they are treated discourteously. You can ensure a positive experience for visitors by acting in a respectful and courteous manner at all times. This means you should not comment on the appearance or dress of a visitor, ask for personal information, or make other inappropriate comments, gestures or facial expressions. It is also our goal to ensure that visitors with disabilities feel welcome and included in the Gallery's programs, activities and facilities. We can ensure this by using appropriate language when speaking to visitors with disabilities and knowing what the Gallery offers in accessible programs, activities and facilities.

A Brief History

The National Gallery of Art was created in 1937 for the people of the United States of America by a joint resolution of Congress, accepting the gift of financier and art collector Andrew W. Mellon. During the 1920s, Mr. Mellon began collecting with the intention of forming a gallery of art for the nation in Washington. In 1937, the year of his death, he promised his collection to the United States. Funds for the construction of the West Building were provided by The A. W. Mellon Educational and Charitable Trust. On March 17, 1941, President Franklin D. Roosevelt

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accepted the completed building and the collections on behalf of the people of the United States of America.

The paintings and works of sculpture given by Andrew Mellon have formed a nucleus of high quality around which the collections have grown. Mr. Mellon's hope that the newly created National Gallery would attract gifts from other collectors was soon realized in the form of major donations of art from Samuel H. Kress, Rush H. Kress, Joseph Widener, Chester Dale, Ailsa Mellon Bruce, Lessing J. Rosenwald, and Edgar William and Bernice Chrysler Garbisch as well as individual gifts from hundreds of other donors.

The Gallery's East Building, located on land set aside in the original Congressional resolution, was opened in 1978. It accommodates the Gallery's growing collections and expanded exhibition schedule and houses an advanced research center, administrative offices, a great library, and a burgeoning collection of drawings and prints. The building was accepted for the nation on June 1, 1978, by President Jimmy Carter. Funds for construction were given by Paul Mellon and the late Ailsa Mellon Bruce, the son and daughter of the founder, and by The Andrew W. Mellon Foundation.

On May 23, 1999 the Gallery opened an outdoor sculpture garden designed to offer year-round enjoyment to the public. Located in the 6.1-acre block adjacent to the West Building at 7th Street and Constitution Avenue, N.W., the garden provides an informal, yet elegant setting for works of modern and contemporary sculpture. The Sculpture Garden is a gift to the nation from The Morris and Gwendolyn Cafritz Foundation.

The Collectors Committee, an advisory group of private citizens, has made it possible to acquire paintings and sculpture of the twentieth century. Key works of art have also come to the Gallery through the Patrons' Permanent Fund. In addition, members of the Circle of the National Gallery of Art have provided funds for many special programs and projects.

One of the largest and most refined collections of early American furniture in private hands — acquired over the course of five decades by George M. and Linda H. Kaufman — was promised to the National Gallery of Art in October 2010. A new installation on the Ground Floor of the West Building will highlight nearly 100 examples of early American furniture and decorative arts from this distinguished collection, including French floral watercolors by Pierre Joseph Redouté and American, Chinese, and French porcelains. In addition, the installation will include paintings by celebrated American artists in the Gallery's collection such as Gilbert Stuart. The Kaufman gift dramatically complements the National Gallery's fine holdings of European decorative arts with equally important American works of art.

General Trustees



Sharon P. Rockefeller
Chairman



Mitchell P. Rales



Frederick W. Beinecke
President



Andrew M. Saul



David M. Rubenstein

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Ex Officio Trustees



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Chief Justice of the United States



Jacob J. Lew
Secretary of the Treasury



John F. Kerry
Secretary of State



Dr. David J. Skorton
Secretary of the Smithsonian Institution

Curatorial Departments and Their Responsibilities

Department of Modern Art (DCM): responsible for all paintings and sculpture created after 1900. Phone: (202) 842-6091

Photographs (DCPH): responsible for photographic works. Phone: (202) 842-6144

American and British Paintings (DCA): responsible for all paintings created prior to 1900 in Britain and America. Phone: (202) 842-6101

French Paintings (DCF): responsible for all paintings created in France prior to 1900. Phone: (202) 842-6143

Northern Baroque Paintings (DCNB): responsible for Dutch and Flemish paintings from 1600 to 1800 created in northern Europe. Phone: (202) 842-6567

Northern Renaissance Paintings (DCRN): responsible for German and Netherlandish paintings created in Northern Europe prior to 1600. Phone: (202) 842-6151

Italian Paintings (DCRS/BS): responsible for paintings – mainly Italian and Spanish – produced in the south of Europe prior to 1800. Phone: (202) 842-6151

Prints and Drawings (DCG): responsible for works on paper produced in all countries in every century.

- **Old Master Drawings (DCD):** drawings created in Europe before around 1900. Phone: (202) 842-6380

- **Old Master Prints (DCPR):** prints created in Europe before around 1900. Phone: (202) 842-6380

- **Modern Prints and Drawings (DCMP):** responsible for all American prints and drawings plus all non-American prints and drawings after 1900. Phone: (202) 842-6605

Sculpture and Decorative Arts (DCS): responsible for all sculpture and decorative arts created in Europe and America prior to 1900. Phone: (202) 842-6093

General Information

Hours

The National Gallery of Art

Monday–Saturday: 10 a.m.–5:00 p.m.

Sunday: 11 a.m.–6:00 p.m.

The Gallery is closed on December 25 and January 1.

Sculpture Garden

The Sculpture Garden is open year-round with extended hours from Memorial Day to Labor Day.

Monday–Saturday: 10 a.m.–5:00 p.m.

Sunday: 11 a.m.–6 p.m.

Extended hours (Memorial Day to Labor Day)

Monday–Thursday and Saturday: 10:00 a.m.–7:00 p.m.

Friday: 10 a.m.–9:30 p.m.

Sunday: 11 a.m.–7:00 p.m.

For Skating Rink and Jazz in the Garden hours see p. 33 or:

www.pavilioncafe.com

Pavilion Café Hours:

Spring (mid-March through Memorial Day; Labor Day through mid-November)

Monday–Saturday, 10:00 a.m.–4:00 p.m.

Sunday, 11:00 a.m.–5:00 p.m.

Summer (Memorial Day through Labor Day)

Monday–Thursday & Saturday, 10:00 a.m.–6:00 p.m.

Friday, 10:00 a.m.–8:30 p.m.

Sunday, 11:00 a.m.–6:00 p.m.

Winter (mid-November through mid-March)

Monday–Thursday, 10:00 a.m. - 7:00 p.m.

Friday–Saturday, 10:00 a.m. - 9:00 pm

Sunday, 11:00 a.m. – 7:00 p.m.

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Admission

Admission to the National Gallery and the Sculpture Garden is free.

Entrances

Entrances to the West Building are on the Mall, on 7th Street, on Constitution Avenue at 6th Street and on 4th Street NW. The entrance to the East Building is on 4th Street. The East and West Buildings are connected by an underground Concourse with a moving walkway.

There are six public entrances to the Sculpture Garden: one on Constitution Avenue at 9th Street, three on 7th Street, and two on the National Mall between 7th and 9th Streets NW.



Public Transportation

Metro

Nearby Metro stops are shown on the map on the back of the “Map and Visitor Guide” as well as on a laminated enlargement of the Metro system at each desk.

The nearest Metro stops are (see above):

Red Line: **Judiciary Square**, with entrances at 4th and D Streets NW (closed Saturday and Sunday), and on F Street between 4th and 5th Streets NW (across from the entrance of the National Building Museum).

Yellow/Green Lines: **Archives-Navy Penn Quarter**, entrance at Pennsylvania Ave and 7th Street NW by the Navy Memorial.

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Blue/Orange/Silver Lines: L'Enfant Plaza, entrance at 7th Street and Maryland Avenue SW; or **Smithsonian**, on the Mall near 12th Street NW.

Bus

Metro bus stops are located at 4th Street NW and Independence Avenue, and 7th Street NW and Constitution Avenue.

From 7th and Constitution, the number **32, 36** (Foggy Bottom-GWU) or **30N, 30S** (Friendship Heights) bus takes passengers along Pennsylvania Avenue to Georgetown and up Wisconsin Avenue to Friendship Heights. The number **74** goes north on 7th street towards the National Portrait Gallery/Smithsonian American Art Museum. The number **54** continues north on 14th street.

Further information about Metrobus and Metrorail routes and schedules is available at the Washington Metropolitan Area Transit Authority website, www.wmata.com. The WMATA RideGuide website provides a fast and easy way to plan a visit to the Gallery.

DC Circulator

The DC Circulator bus runs various routes. The new National Mall red route includes two stops close to the Gallery: 4th St. NW and Madison Dr. NW or 7th St. NW and Madison Dr. NW. Other nearby stops are at 5th St. NW and Massachusetts Ave. NW (Georgetown-Union Station yellow route) or 1st St. NE in between Constitution Ave. NE and East Capitol St. NE (Union Station-Navy Yard Metro blue route). See www.dccirculator.com for information.

Hours:

Winter Hours (October -March): Weekdays 7am - 7pm; Weekends 9am- 7pm

Summer Hours (April -September): Weekdays 7am - 8pm; Weekends 9am - 7pm

For Double-Decker Bus information, see pg. 47.

Capital Bikeshare

Capital Bikeshare stations can be found at the Judiciary Square, Smithsonian and L'Enfant Plaza Metro stops, as well as in several other convenient locations in the area. Further information about Capital Bikeshare and a map of all stations is available at www.capitalbikeshare.com.

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Taxis

Taxicabs are easily hailed in most areas of the city and often wait for Gallery patrons between the East and West Buildings on 4th Street NW. Taxis are also often available along Pennsylvania Avenue. More information is available at <http://dctaxi.dc.gov/>.

Taxicab Dispatch services:

Diamond Cab—(202) 387-6200

Yellow Cab—(202) 544-1212

District Cab—(202) 398-0500

VIP Cab—(202) 269-9000

Directions by Car

(GPS address: 600 Constitution Avenue NW, Washington, DC 20004)

From the South (Richmond)

Take I-95 to the outskirts of Washington. Once you are inside the Capital Beltway, I-95 becomes I-395. Continue on I-395 to US-1. Take US-1, which becomes 14th Street NW, to Constitution Avenue. Turn right on Constitution and continue to 6th Street NW. The large building to your right is the West Building of the National Gallery. Farther along Constitution Avenue is the East Building at 4th Street NW.

From the North and East (Philadelphia, New York)

Take I-95 south. At Baltimore, take the Harbor Tunnel, not the beltway. About a mile and a half after you exit the tunnel, get on the Baltimore-Washington Parkway. After you are inside the Capital Beltway around Washington, watch for a sign on the right for the exit to Route 50 (New York Avenue). Continue on Route 50 to where it turns on the left onto 6th Street NW. (Be sure that you have come to 6th Street NW, not NE.) Turn left on 6th Street NW and continue to Constitution Avenue. The large building in front of you is the West Building of the National Gallery. To the left on Constitution Avenue is the East Building at 4th Street NW.

From the West (Virginia, Winchester, Front Royal)

Take I-66 toward Washington. I-66 leads directly to the Theodore Roosevelt Memorial Bridge across the Potomac and onto Constitution Avenue NW. Continue on Constitution to 6th Street NW. The large building on your right is the West Building of the National Gallery. Further along Constitution is the East Building at 4th Street NW.

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From the North-West (Frederick, Hagerstown)

Take I-270 south. As you near the Capital Beltway, where I-270 divides, follow the signs to Virginia (I-495/Beltway). Immediately after you cross the American Legion Bridge, take Exit 14 to the right onto the George Washington Memorial Parkway. Follow the parkway to the Theodore Roosevelt Memorial Bridge. A right-hand exit will take you over the bridge and directly onto Constitution Avenue. Continue on Constitution to 6th Street NW. The large building on your right is the West Building of the National Gallery. Farther along Constitution is the East Building at 4th Street NW.

Parking

Metered or limited-time parking

Parking is permitted but very limited around the Mall and in some locations on Constitution Avenue. Street parking is restricted during morning and evening rush hours, and the metered parking is limited to two-three hours, depending on the location.

Commercial garages

There are many commercial parking garages in the area, including the following addresses:

- 601 Pennsylvania Avenue NW
- 625 Indiana Avenue NW
- 425 8th Street NW
- 400 8th Street NW
- 600 and 616 E Street NW
- 101 Constitution Avenue NW
- 1899 Pennsylvania Avenue NW

Commercial parking companies in Washington, DC, include, but are not limited to, the following (call for information about locations, pricing and hours):

- Central Parking: (202) 393-0752
- Colonial Parking: (202) 295-8200/8100
- Park America: (202) 347-1605
- PMI: (202) 638-0752

Colonial Parking's website (www.ecolonial.com) allows you to search for parking by points of interest and location within Washington, DC.

Bicycles

Bicycle parking is available at Constitution Avenue and 7th Street NW near the Sculpture Garden, at the 4th, 6th and 7th Street entrances to the West Building. On the Mall, bikes can be secured across Madison Drive from the Gallery's Mall entrance.

Coat and Bag Check

- Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the Fourth Street entrance of the East or West Building or Sixth Street entrance of the West Building to permit X-ray screening and must be checked in the checkrooms at those entrances. We regret that we are unable to accommodate any items larger than 17 x 26 inches (43 x 66 cm) into the Gallery or its checkrooms.
- For the safety of the art work and our visitors, nothing may be carried on your back. Any bag, umbrella, or other item that cannot be carried reasonably and safely in some other manner must be checked.
- We recommend that students leave their backpacks at school or on the bus to prevent entry delays.
- The Gallery is not responsible for loss or damage to laptop computers, cameras, fur coats, and other items of substantial value. Such items cannot be left in our checkrooms but may be carried into the galleries.

Gallery Conduct

For the protection of the works of art and visitors, the following policies apply to visitors of the National Gallery of Art:

- Do not touch works of art. Dirt, moisture, and other contaminants present on hands can stain or corrode the surfaces of artworks. Some works are more fragile than they appear, and even simple touching can cause permanent damage. Help us protect works of art and preserve our common heritage for future generations.
- Visitors will be asked to present all carried items for inspection upon entering the Gallery.
- Children under the age of 12 must be accompanied by an adult.
- Children may not be carried on the shoulders of another person or in a backpack child carrier. Strollers are available free of charge near each checkroom.
- For the safety of the art work and our visitors, nothing may be carried on your back. Any bag, umbrella, or other item that cannot be carried reasonably and safely in some other manner must be checked.
- We recommend that students leave their backpacks at school or on the bus to prevent entry delays.
- Food and beverages are not allowed outside the food service areas. **Bag lunches may be stored in the checkrooms but may not be eaten in the Gallery cafeteria.**
- Phone calls are not allowed in the galleries.
- Soliciting and vending in the Gallery or anywhere on the grounds is not permitted except with prior authorization. Refer all inquiries to the security officers at the doors or notify them of violations.
- Touching works of art is prohibited. If you see a visitor doing so, politely ask them to refrain from touching works, reminding them of the possible impacts of doing so. Do not physically interact with them, as only protective service officers should physically engage visitors. Contact the nearest protective service personnel if the visitor doesn't comply.
- Only one tour leader may address a group in a given gallery at any time. Self-guided groups are at all times expected to yield to tour groups led by NGA docents or staff.

Photography for Personal Use

- Photography for personal use is permitted except in special exhibitions and where specifically prohibited.
- Monopods, tripods, and selfie sticks are not permitted
- The use of drones and other unmanned aerial devices or systems is prohibited on the property and grounds of the National Gallery of Art.

Flash Photography

Over the years, patrons of art museums have become accustomed to hearing that flash photography is not allowed. Most assume this policy is intended to protect the works of art from high levels of light. Historically, however, the reason for prohibiting the use of flash photography was due not to excessive light exposure but to damage to art caused by exploding flash bulbs. Since flash bulbs have been replaced by strobes, which are now commonly built into cameras, the burst of light results in no harmful byproducts.

Today, flash photography is prohibited when lenders or copyright restrictions require that the National Gallery forbid photography of any kind. Popular exhibitions or works of art sometimes have such prohibitions in order to enhance the visitors' viewing experience by eliminating distracting flashes. The goal of the National Gallery of Art is to balance the preservation needs of our collections with the needs of visitors today and for generations to come.

Photography for Commercial Use

Commercial use of photographs or reproductions of any part of the Gallery's collections or premises requires authorization from the Department of Visual Services. Open source images from the collection can be found online at NGA Images (images.nga.gov). See page 37 for more information.

The department can be reached during business days at (202) 842-6126 or by writing to:

Department of Visual Services
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Media

A member of the press should immediately be put in touch with the Press Office and given the Press Office telephone number [(202) 842-6353] for future reference.

**Please do not discuss anything with a member of the press unless explicitly asked to do so by a member of the Press Office.*

Photography for Media Use

Photography in the Gallery by members of the news media must be authorized by the Press and Public Information Office, and requires an escort from that office. Ask the requester to contact this office during business hours at (202) 842-6353 or by writing to:

Press and Public Information Office
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Cell Phones

Talking on cell phones in the galleries is prohibited regardless of whether the person is making or receiving a call. Someone who makes or receives a call in a gallery will be asked to leave the gallery and continue the call in non-gallery spaces such as entry halls, stair halls, cafeteria, off to the side in the Rotunda, etc.

Other cell phone uses – listening with headphones, texting/emailing, and taking photos or videos where allowed - are permitted in galleries (and throughout the Gallery).

Charging Cell phones: Visitors may use visible outlets to charge their phones, but are responsible for their belongings and should not leave them unattended. Suggested locations where easily accessible outlets can be found include:

- The Founder's Room: 2 outlets are located on either side of the window below the portraits of Paul Mellon and Ailsa Mellon Bruce.
- The Art Information Room: 2 outlets are located on either side of the window.
- Main Floor Restrooms: The Men's Room and Family Restroom has 2 outlets located near the water fountains. The Women's Room has 2 outlets located near the bench in the vestibule.
- 4th St. Restroom lobby: There are 2 outlets on either side of the restroom doors.
- 7th St.: There are 2 outlets on either side of the Women's Room and 2 outlets near the bench that is adjacent to the entrance.
- Cascade Café: Outlets are located on some of the pillars near the floor.
- Concourse Restrooms (closest to bookshop): 2 outlets are located where the stamp machine used to be located.

Public Telephones

Verizon no longer supports public telephones at the Gallery (or at Metro stations).

Courtesy Telephones

Courtesy phones are located at the coat check counters in each building. These phones can only be used for local calls (including 301, 703, 202 area codes) and toll-free numbers, including credit card and phone card calls. The courtesy phones cannot receive incoming calls from outside the Gallery.

Internet Access

The National Mall now has large areas with free wireless Internet. It works best outdoors but also in some of the buildings, typically near windows that are above ground and on the Mall side. Information and a hotspot map for the entire city is available online at wifi.dc.gov.

NGA Public Wi-Fi service is currently available in the Cascade Café, the East Building library reading rooms, and the main floor of the West Building in the Information Room, the Founders Room, and the Rotunda. In the future, Public Wi-Fi should be available throughout the West Building.

The network name is “NGA_Public_WiFi.” Simply connect to that network; no password is needed. Users must, however, agree to the Terms and Conditions of Use in order to access NGA Public Wi-Fi. Note that the Terms and Conditions of Use may be changed by the NGA at its discretion.

Dining in the National Gallery

Garden Café, West Building, Ground Floor

The Garden Café provides a serene spot for lunch in the West Building next to the Ground Floor galleries. Reservations are recommended for groups of eight or more. To make a reservation, please contact the café manager at (202) 712-7454 or by email at RestaurantAssociates@nga.gov.

Monday–Saturday, 11:30 a.m.–3:00 p.m.

Sunday, Noon–4:00 p.m. (On performance days, the Garden Café is open on Sundays from 4 p.m.–6:00 p.m. but serves only the dessert menu.)

Cascade Café, East Building, Concourse

The Cascade Café, with a view of the cascade waterfall, offers soups, salads, specialty entrées, wood-fired pizzas, sandwiches, and a selection of fresh pastries and desserts. For information about group meals, contact the café manager at (202) 712-7458.

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Monday–Saturday, 11 a.m.–3:00 p.m.

Sunday, 11:00 a.m.–4:00 p.m.

Espresso and Gelato Bar, East Building, Concourse

A full espresso bar offers 19 flavors of house-made gelato and a selection of fresh sandwiches, salads, pastries and desserts.

Monday–Saturday, 10 a.m.–4:30 p.m.

Sunday, 11 a.m.–5:30 p.m.

Pavilion Café is located in the Sculpture Garden and offers specialty pizzas, sandwiches, salads, desserts and assorted beverages. Phone: (202) 289-3360

Spring (mid-March through Memorial Day; Labor Day through mid-November)

Monday–Saturday, 10:00 a.m.–4:00 p.m.

Sunday, 11:00 a.m.–5:00 p.m.

Summer (Memorial Day through Labor Day)

Monday–Thursday & Saturday, 10:00 a.m.–6:00 p.m.

Friday, 10:00 a.m.–8:30 p.m.

Sunday, 11:00 a.m.–6:00 p.m.

Winter (mid-November through mid-March)

Monday–Thursday, 10:00 a.m.–7:00 p.m.

Friday–Saturday, 10:00 a.m.–9:00 pm

Sunday, 11:00 a.m.–7:00 p.m.

Shops in the Gallery

The National Gallery of Art offers three major shopping areas:

West Building, Ground Floor

The Concourse, near the Cascade Café

East Building, Concourse Level (will reopen in 2016 with the EB)

NGA shop website: shop.nga.gov

Art on Demand

The Art on Demand print reproduction program is no longer offered.

Exhibition Posters

Posters displayed around the Gallery to inform visitors of exhibitions are not for sale.

ATMs

ATMs are located:

1. Between the restrooms on the Concourse Level.
2. In the gift shop near the Garden Café on the ground floor of the West Building – (for nearby banks, see pg. 47).

Deliveries

If a visitor attempts to hand-deliver a package or a letter addressed to someone at the Gallery, do not accept it. Instead, direct the visitor to the West Building Service Entrance (on Constitution Avenue, between 4th and 6th Streets) as NGA policy requires that all incoming items must be X-rayed. If there is a problem, please ask a guard to call a Security Supervisor.

Service/Delivery of Subpoenas and Other Legal Documents (Process Servers)

If a visitor attempts to serve or otherwise deliver a legal document of any kind to the Gallery or to an employee of the Gallery, direct the visitor to the East Building Study Center officers' desk, where the Special Protection Officer (SPO) on duty should call the Secretary and General Counsel's office (SG, x6363). If there is a problem, please ask the SPO on duty near you to call a Security Supervisor.

Note: Education Resources Loan Materials must be returned by mail, but if a teacher tries to leave them with you, please direct him or her to the West Building Service Entrance.

Please explain to the visitor that these policies are in effect for security reasons, and there can be no exceptions. Outgoing packages or envelopes generated by East Building staff are usually left for pickup at the Study Center entrance.

Lost and Found

A lost item should be brought to the security officer at the nearest entrance. Items not retrieved by Gallery closing time are taken to Lost and Found, which is housed at the Office of Protection Services.

Refer all inquiries about lost items to the security officer at the nearest door or call Lost and Found at x 6110. If the item can't be located immediately, suggest that the inquirer call Lost and Found at (202) 789-4626 the following day to see if the item had been turned in at the close of the day.

Accessibility

Accessibility information, including the location of elevators, lifts, restrooms and other facilities, is integrated into the NGA Map & Guide. Additional information can also be found online at www.nga.gov/accessibility.

Accessibility information is available at the following numbers:

Accessibility Services: Pre-recorded information at (202) 842-6690.

AOC Command Center: x6115.

Kelly Goode, EEO Officer: x6070.

Lorena Baines, Manager of Accessible Programs: x6905

Arriving and Parking

The 6th Street entrance to the West Building at Constitution Avenue and the 4th Street entrance to the East Building each have ramps to accommodate visitors in wheelchairs or with strollers. The 6th Street entrance may be used as a drop-off and pick-up location. Visitors with vehicles displaying the international symbol of accessibility may park in the spaces available on the west side of 4th Street along the curb inside the plaza. Additional parking spaces for such vehicles are available at the following locations: two spaces on the East Building Plaza, two spaces in front of the Mall entrance to the West Building and three spaces just past the Sculpture Garden on Madison Drive. If someone with a disability cannot find a parking space, he or she should speak with the security officer stationed outside the West Building on the 4th Street plaza.

Wheelchair and Stroller Availability and Accessibility



Wheelchairs and strollers are available on a first-come, first-served basis at all entrances to the West Building and East Building. The exhibition spaces and public facilities are accessible by elevator. Elevator use by visitors with disabilities may require assistance.

[The National Gallery of Art Sculpture Garden](#), located between 7th and 9th Streets NW on the Mall, is wheelchair-accessible, but wheelchairs are not available at this location. Accessible restrooms are available at the Pavilion Café.

Art Information volunteers should not assist visitors getting in or out of wheelchairs, or touch them or the wheelchair.

Restrooms and Changing Tables

All restrooms are wheelchair accessible.

Family assistive restrooms are located on the Mezzanine Level of the East Building, on the Concourse and on the West Building Main Floor. Changing tables are available in

the restrooms near the 4th Street and Constitution Avenue entrances. Lactation rooms are available in the family restroom on the main level of the West Building (has outlet but no bench) and in the ladies room on the main level of the West Building (has a bench but no outlet).

Services for People with Limited Hearing

TDD telephone numbers



- The Gallery no longer supports TDD numbers; it is more common now to use a relay service rather than a specific TDD number. If someone who is deaf needs to contact you, they will usually dial into a video relay service and that service will then call your direct line.

Written scripts of Audio Tour texts: If a Special Exhibition has an Audio Tour, written scripts are available at the Audio Tour desk at the exhibition entrance.

Assistive listening devices



There are two types of assistive listening devices available for use at the Gallery.

- For use in the auditoria:
 - Visitors with limited hearing can borrow assistive listening devices for programs in the two East Building auditoriums and in the West Building lecture hall. They are available at the Art Information desks at the East Building and at Constitution Avenue entrances.
 - Volunteers should remember that the devices need to be plugged in while they are in storage, so they are fully charged and ready for use at any time.
 - Large headphones, which deliver full-frequency, amplified digital audio sound in a lightweight design, are available at the Audio Tour desk and are offered for the Director's Tour and special exhibitions that have an Audio Tour.
- For use on public programs:
 - ALDs are available for use on any public program with three weeks' advance notice. Contact Lorena Baines (x6905 or access@nga.gov).

Tours in American Sign Language



- Tours of the West and East Building collections are offered in American Sign Language (ASL), with voice interpretation into English, the second Sunday of each month at 1:00.
- With three weeks' notice, special tours can be arranged for people with limited hearing. Those who are interested should call the Education Division at (202) 842-6247 or (202) 842-6905 or by emailing asl@nga.gov.

- Director's ASL Tour: Featured Selections: Discover 26 essential works in collection of the National Gallery of Art through a video tour conducted in American Sign Language. This free, self-guided tour can be played on the Acoustiguide devices, available at the West Building Main Floor, Rotunda, which have screens for displaying the videos. Written instructions for borrowing and using the devices are available at the Acoustiguide desk. It can also be viewed online at <http://www.nga.gov/content/ngaweb/audio-video/video/asl.html>.

Closed-Captioned Films

- Films shown in conjunction with special exhibitions are closed captioned. A closed-caption button is located at the entrance to every film-viewing space within special exhibitions. A closed-caption button is also located at the entrance to the East Building Small Auditorium for all films related to special exhibitions.

Services for People with Limited Vision



- Large-type exhibition brochures: When a special exhibition has an accompanying brochure, a brochure in large type will be available on the NGA web site.
- *Picture This* is a regularly scheduled tour that makes the collections more accessible to adult visitors with visual impairments. The basic teaching methodology employed is called intensive verbal description. Tours with an emphasis on verbal description of either the West or East Building collections are offered on the fourth Wednesday and Saturday of every month at 1:00. Call (202) 842-6905 or see <http://www.nga.gov/content/ngaweb/calendar/guided-tours/accessible-programs.html> for more schedule information.
- Special tours: With three weeks notice, special tours can be arranged for people with limited vision. Those who are interested should call the Education Division at (202) 842-6247 or (202) 842-6905.
- Braille Automatic Teller Machines (ATMs): The ATM near the Concourse Book Shop has operating instructions in Braille and can be used.
- Audio-Described Films: Please check the current listings for information about upcoming audio-described films.

Visitor Comments and Suggestions: The Gallery has established an Accessibility Review Committee (ARC) to oversee access for persons with disabilities. For further information or assistance, please call (202) 842-6179 or Accessibility Services at (202) 842-6690, Monday–Friday, between 10:00 a.m.–5:00 p.m.

The EEO officer is Kelly Goode (x 6070). She responds to all comments and welcomes suggestions from visitors on improving accessibility. The Gallery encourages people

with comments or suggestions to put them in writing and address them to: Kelly Goode, EEO Officer, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785. Email: K-Goode@nga.gov

The Education Division now has a Manager of Accessible Programs (Lorena Baines, x6905, l-baines@nga.gov) who also welcomes suggestions.

Ten Tips for Communicating with a Person with a Disability

1. Speak directly to the person rather than a companion or sign language interpreter who may be present.
2. Offer to shake hands when introduced. People with limited hand use or an artificial limb can usually shake hands and offering the left hand is an acceptable greeting.
3. Always identify yourself and others who may be with you when meeting someone with a visual disability. When conversing in a group, remember to identify the person to whom you are speaking. Also let that person know when you are leaving the group.
4. Don't assume that people need help but always offer. Ask, "May I help you?" and then, "How may I help you?" People will know what kind of assistance they need and are willing to communicate that if they accept your offer.
5. Treat adults as adults. Address people with disabilities by their first names only when extending that same familiarity to all others. Never patronize people in wheelchairs by patting them on the head or shoulder.
6. Do not lean against or hang on someone's wheelchair. Bear in mind that people with disabilities treat their chairs (and crutches or other devices) as extensions of their bodies. And so do people with guide dogs and help dogs. Never distract a work animal from the animal's job without the owner's permission.
7. Listen attentively when talking with people who have difficulty speaking and wait for them to finish. If necessary, ask short questions that require short answers or a nod of the head. Never pretend to understand; instead, repeat what you have understood and allow the person to respond.
8. Place yourself at eye level when speaking with someone in a wheelchair or on crutches.
9. Tap a person who has a hearing disability on the shoulder or wave your hand to get his or her attention. Look directly at the person and speak clearly, slowly and expressively to establish if the person can read your lips. If so, try to face the light source and keep hands, cigarettes and food away from your mouth when speaking. If a person is wearing a hearing aid, don't assume that he or she has

the ability to discriminate your speaking voice. Never shout at a person. Just speak in a normal tone of voice.

10. Relax. Don't be embarrassed if you happen to use common expressions, such as "See you later" or "Did you hear about this," that seem to relate to a person's disability.

For additional information, contact:

- Dianne Stephens (x 6179) or Marta Horgan (x 6873)
- Security Officers and Security Command Center (x 6115)
- Kelly Goode, EEO Officer and Chair of the Accessibility Review Committee (x 6070)
- Lorena Baines, Manager of Accessible Programs (x6905)
- Accessibility Information Telephone Number: (202) 842-6690 (Pre-recorded information.)

Programs and Activities at the Gallery

Calendar of Events

Please note that beginning in November 2014, the full calendar of events will only be available online. Current subscribers to the bimonthly calendar will receive a quarterly brochure of seasonal exhibition and programming highlights. To subscribe to the Quarterly Highlights brochure, the visitor can:

- Fill out a Calendar of Events request form found at all the desks.
- Call (202) 842-6662.
- Email calendar@nga.gov, making sure to include their name and mailing address.
- Use the Calendar of Events web form: <http://www.nga.gov/content/ngaweb/contact-us/calendar-subscription.html>

To subscribe to the Gallery's newsletters, visit: www.nga.gov/newsletter.

Gallery Tours

A variety of public tours and gallery talks are offered daily, free of charge, in the Gallery. Refer to the Weekly Sheet or the online calendar for the schedule of all gallery talks and tours.

For tours for those with limited hearing or sight, see pg. 24 and 25.

Guided Tours: Docent-led talks are offered on a daily basis and feature highlights of major collections at the National Gallery.

Foreign Language Tours: Tours of the permanent collection are offered regularly, free of charge, in Chinese (Mandarin), French, German, Italian, Japanese, Russian and Spanish. Individuals and small groups may schedule tours in these languages, as well as in Dutch, Hebrew, Hungarian, Korean, Polish and Portuguese, by calling (202) 842-6247. See also <http://www.nga.gov/content/ngaweb/calendar/guided-tours/foreign-language.html.html>

Gallery Talks: A variety of focused gallery talks are presented on special exhibitions and selected works or themes. See the Weekly Sheet or the online calendar at <http://www.nga.gov/content/ngaweb/calendar/gallery-talks.html.html> for more information.

Group Tours: Free one-hour private tours for groups of 20 or more adults may be booked three weeks to four months in advance. Call (202) 842-6247.

Independent or Self-Guided Tour Groups: Tour guides from other institutions or organizations may conduct tours in the Gallery. A Gallery-scheduled tour, however, takes precedence, and an independent tour is asked to give way in galleries where the two tours overlap.

Security officers posted at the entrances will inquire if a group entering the building is scheduled with a docent or lecturer from the Gallery's staff. If the group has its own lecturer, the leader of the group will be asked to register as an independent tour at an information desk. Art Information volunteers should give them a pink card with the Gallery's tour regulations and provide a form for registration.

Popular private tours such as the **Watson Adventures Scavenger Hunts** and **Museum Hack** groups are required to follow the same policies. Their usual meeting locations are listed below for your reference.

- Watson Adventures: the Founders Room on the Main Floor.
- Museum Hack: near the Constitution Avenue entrance on the Ground Floor.

Comment: The Education Division may decide that a special exhibition will be too popular to book tours during public hours. In such cases, the security officers at the entrances will advise outside groups that tours of a specific exhibition are not permitted.

Self-Guided School Groups: Teachers are welcome to guide their students through the museum independently. We ask that they complete the self-guided group form available online: <http://www.nga.gov/content/ngaweb/education/teachers/school-tours/schedule-selfguided.html> at least four weeks prior to their visit. All registered groups will be sent a free poster.

Policies for Self-Guided Groups:

- Students under grade 9 must be accompanied by an adult.
- Self-guided groups must yield to tours organized and scheduled by the Gallery. There should only be one group in a gallery at a time.
- Do not touch the art. A distance of 12 inches must be maintained between visitors and works of art at all times.

- Writing and sketching are allowed in the galleries using dry media only. Walls and cases may not be leaned on or used as writing surfaces.
- School groups must be accompanied by chaperones at all times. Chaperones are responsible for the behavior of students.

School Tours

Arrangements for school group tours can be made by prior appointment with four weeks' notice. Refer inquiries to the Department of Teacher, School and Family Programs at (202) 842-6249 or direct the inquirer to the website:

<http://www.nga.gov/content/ngaweb/education/teachers/school-tours.html.html>.

Docent-led school tours are offered only on Monday–Friday during the school year.

Audio Tours

Available free of charge, audio tours of the permanent collection may be picked up at the Audio Tour desk located in the Rotunda. These include The Director's Tour and a self-guided Children's Audio Tour. An abbreviated version of the Director's Tour with 26 stops is available in French, Spanish, Russian, Japanese and Mandarin.

The audio tour staff will no longer accept passports in exchange for equipment. They will, however, accept almost any other piece of identification with the visitor's name on it – driver's license, health care card, credit card, hotel registration or key.

For group reservations for audio tours (10 or more), call (202) 842-6592.

Audio tours of special exhibitions, \$5 per tour unless otherwise noted, are available for rental at the entrance to the exhibition.

Family & Teen Programs

For the most complete source of information about current family program topics, dates and times, please consult the NGA web site.

- Family Programs Schedule: www.nga.gov/family
- Teen Programs Schedule: www.nga.gov/teens
- Please distribute bookmarks to families who want to learn more.
- Reminder: Children under the age of 12 years are not permitted without the supervision of an adult.

Stories in Art (ages 4-7 and adult companions): This is a drop-in program. Registration takes place on a first-come, first-served basis on the day of the program, beginning

when the museum opens and continuing until all spaces have been filled. This program is very popular, and we recommend that families arrive at least one hour prior to their desired tour time to sign in at the table.

The summer series runs for four consecutive weeks, from early July to early August, on Sunday, Mondays and Tuesdays. Registration is in the West Building Rotunda. *The summer series, Discover Dutch Art, will take place from July 9 through August 1, 2016.*

Artful Conversations (ages 8-11 and adult companions): This is a drop-in program. Registration is either in the West Building Rotunda or the East Building Atrium. The summer series runs for four consecutive weeks, from early July to early August, on Sundays and on Wednesdays. *The series have been suspended indefinitely.*

Film Programs for Children and Teens (ages vary): Programs take place in the East Building Large Auditorium on select Saturdays and Sundays each month. Seating is on a first-come, first-served basis, and the auditorium opens 30 minutes before screening time.

Family concerts and special performances (ages vary): Locations vary. Seating is on a first-come, first-served basis.

Family Workshops (ages 8-11 and adult companions): This is not a drop-in program; all workshops require advance online registration. Programs begin in the Education Studio, located on the concourse level near the cafeteria. Workshops are offered in the fall and winter seasons on Saturdays and Sundays. These programs are very popular and all spaces are typically filled within minutes of their registration time. Please direct registered families to the Studio. We cannot accommodate families who are not registered; do not direct them to the Studio. *The fall schedule is now posted online.*

Tween Workshops (grades 7-9): Taught by artists and museum educators, each two-and-a-half-hour workshop includes an interactive tour in the galleries followed by drawing. All workshops begin in the Founders Room located on the West Building Main Floor. Participants must be dropped off and picked up by a designated parent or guardian. Workshops are free, but preregistration is required. *The next series of Tween Workshops will be offered in winter 2016. A complete schedule is posted on the web site.*

Teen Studio (grades 10-12): This is not a drop-in program; all workshops require advance online registration. Programs begin in the Education Studio. Workshops are offered on select Saturdays from 10:00 a.m. to 3:30 p.m. These programs are very popular and all spaces are typically filled within minutes of their registration time. Please direct registered teens to the Studio. *Our 2015–2016 Teen Studio programs will begin in October. Please check the web site for a detailed description of courses.*

Teen Summer Institute (grades 9-12): Each June, a select group of high school students spends two weeks exploring the National Gallery of Art from the inside out. The High School Summer Institute introduces students to a variety of art careers through behind-the-scenes tours and job shadows, fosters discussions about art in the Gallery's collection, and includes work on a student exhibition that will be open to the public. The program is designed for students with a genuine interest in art and museums and a desire to work collaboratively with teens from across the metropolitan Washington region. *The series have been suspended indefinitely.*

Drawing Salon (Ages 18 and over): This program is free and open to the public, but advance registration is required due to limited space. Each topic is offered five times. Please choose one date per topic. Registration opens at noon on the Monday prior to the start of a new topic. Led by practicing artists and museum educators, this series of workshops integrates art history and studio art practices. The workshops are designed for all skill levels; beginning and advanced participants are welcome. All drawing materials are provided. For more information, e-mail drawingsalon@nga.gov. *Please check the web site for the full schedule. www.nga.gov/drawingsalon*

Lectures, Concerts and Films

All lectures, public concerts and films are free of charge, and seating is on a first-come, first-served basis. Reservations cannot be made. Doors open approximately 30 minutes before each show. Due to renovations, the East Building Large Auditorium is currently open on weekends for Film and Lecture Programs only. Programs in the East Building Auditorium may move to other locations. Check the calendar for the latest information.

To obtain a free quarterly film calendar by mail, contact: film-department@nga.gov.

Concerts at the National Gallery are open to the public, free of charge. Admittance is on a first-come, first-seated basis, beginning 30 minutes before each concert. The entrance at 6th Street and Constitution Avenue NW remains open on Sunday until 6:30 p.m. Families with small children may be asked to sit in designated areas. Please note that

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late entry or reentry of the West Building after 6:30 p.m. is not permitted. For further information, call (202) 842-6941.

Here are possible concert locations and the point where the line will form for admission:

Venue

West Garden Court

East Garden Court

Rotunda

West Building Lecture Hall

East Building Large Auditorium

East Building Atrium

Where Line Forms

West Sculpture Hall, west end

East Sculpture Hall, east end

No line

Central Gallery, outside Lecture Hall door

Auditorium doors, concourse

EB Ground Floor, north wall

Reserving Seats for Art Information Volunteers

On occasion, the music department will be able to reserve seats **for volunteers working the shift just prior to the concert**. A volunteer scheduled to work just before a concert can call the Music Department at (202) 842-6075 in advance for a tentative reservation. That reservation is not final until the volunteer reconfirms it with the Music Department on the day of the concert (for weekday performances) or the Friday before a Sunday concert. At that time, the volunteer will be told if the Music Department will be able to hold seats or not.

Podcasts

Recordings of many past lectures and concerts held at the National Gallery are available for download free of charge as podcasts. Visit www.nga.gov/podcasts for complete listings.

Ice Skating in the Sculpture Garden

The National Gallery of Art Sculpture Garden Ice Rink is open mid-November through mid-March, weather permitting.

Admission

(two-hour sessions, beginning on the hour) (subject to change seasonally)

\$8 adults

\$7 seniors (age 50 and over)

\$7 students (with school ID)

\$7 children (age 12 and under)

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\$195 season pass

Visa, MasterCard and American Express accepted.

Skate and Locker Rentals

Skates: \$3 (ID required)

Lockers: 50 cents (\$5 deposit required)

Hours

Monday–Thursday, 10:00 a.m. to 9:00 p.m.

Friday–Saturday, 10:00 a.m. to 11:00 p.m.

Sunday, 11:00 a.m. to 9:00 p.m.

The ice-skating rink will close at 5:00 p.m. on Thanksgiving Day and Christmas Eve. The Gallery and Sculpture Garden are closed on December 25 and January 1.

Location and Access

The Ice Rink is located on the National Mall at 7th Street and Constitution Avenue NW. During the evening, when the Gallery and Sculpture Garden are closed to the public, access to the ice rink and Pavilion Café is restricted to the entrances at Constitution Avenue and Madison Drive near 9th Street.

Lessons

Group and private lessons are available. Call the ice rink office at (202) 216-9397 for more information.

Closures

The ice rink is open weather permitting. For safety reasons, The National Gallery of Art Ice Rink will be closed when it rains or when the temperature dips below 20°F. Closures for any reason will be listed on a recorded message at (202) 216-9397.

For further information, see:

http://www.pavilioncafe.com/ice_rink.html,

<http://www.pavilioncafe.com/SkatingSchool.html>, or www.nga.gov/skating

Email: ngaicerink@guestservices.com

Phone: (202) 216-9397

Jazz in the Sculpture Garden

The Jazz in the Garden series generally runs from late May to early September. This free concert series features an array of jazz artists performing a range of styles—from swing to progressive to Latin—every Friday evening from 5:00 to 8:30 p.m. in the Sculpture Garden. Should it begin to thunderstorm during an ongoing concert, the concert will end early. Concerts may be cancelled due to excessive heat or inclement weather. Cancellations will be made by 12:00 noon on the date of the concert.

Visitors may bring food and non-alcoholic beverages into the Sculpture Garden, but not into the Café. Alcoholic beverages may not be brought into the Sculpture Garden but may be purchased at the café. Bags and coolers will be inspected. Chairs and blankets are permitted, but no pets, except for service animals, will be admitted.

For schedule information, see www.nga.gov/programs/jazz.

Resources and Opportunities at the National Gallery

Library

Adult researchers from outside the Gallery are welcome to use the Gallery's library in the Study Center in the East Building by advance appointment. Contact the reference librarian at (202) 842-6511 or library@nga.gov to schedule an appointment. Visitors may also schedule an appointment online:

<http://www.nga.gov/content/ngaweb/research/library/make-an-appointment.html>

The library is open during the following hours (except on federal holidays):

Monday, Noon–4:30 p.m.

Tuesday–Friday, 10 a.m.–4:30 p.m.

Visitors can access the library catalog at library.nga.gov.

Procedures

After leaving briefcases, bags, computer cases, large purses, coats, hats, umbrellas and books at the checkroom near the East Building entrance, the visitor must obtain a pink check-in card from the reference librarian, complete it, and sign the library register at the circulation desk. Visitors may ask for an orientation or discuss research questions, and inquire at the circulation desk for regulations governing rare books, special collections, and materials checked out to staff. Only pencils and ballpoint pens may be used, and care must be exercised in handling books. Cell phones must be turned off.

Retrievals

To request an item, the visitor should print out its catalog record, write his or her name on the sheet and submit it at the circulation desk. Books are usually delivered within 15 minutes. Books are retrieved between 10 a.m. and 12 noon, and from 1 to 4 p.m. Up to 10 books or journals may be requested per day. Visitors should examine books in the Reference Reading Room, rather than in the atrium of the Study Center.

Reserves

Books needed again within a few days can be held at the circulation desk with a book reserve form.

Photocopies

Photocopy machines are in the northeast corner of the reading room. When copying, please conform to copyright regulation (Title 17, U.S. Code). Personal photography and

scanning are not allowed in the library. Consult a librarian for more information on reproducing material from books.

Image Collections: Slides and Photographs

The Department of Image Collections (DLI) is a study and research center for images of Western art and architecture at the National Gallery of Art. The department serves the Gallery's staff, members of the Center for Advanced Study in the Visual Arts, visiting scholars and serious adult researchers. Contact (202) 842-6026 to schedule an appointment.

The department is open (except on federal holidays) during the following hours:

Monday, Noon–4:30 p.m.

Tuesday–Friday, 10 a.m.–4:30 p.m.

Additional information can be found online at:

<http://www.nga.gov/content/ngaweb/research/library/imagecollections.html>

Slides for the General Public

The Slide Library—part of the Department of Image Collections—no longer lends slides to the public. Digital images of many works are available for download (free of charge) on the Gallery's website at https://images.nga.gov/en/page/show_home_page.html

NGA Images

All images that are available online at NGA Images are works of art that the Gallery believes to be in the public domain. Images of these works are now available free of charge for any use, commercial or non-commercial. Users do not need to contact the Gallery for authorization to use these images.

If a visitor has questions regarding NGA Images, please direct them to the Help Section of the NGA Images website (<http://images.nga.gov>) or have them fill out a *Request for Art Information* form at the desk.

Some recent questions encountered at the desks:

Q: Does the Gallery have any recommended vendors where I can get prints of the collection made from images available on the site?

A: We generally don't provide specific guidance on where to reproduce our work. There are many printing companies that will be able to produce a quality result. We would suggest you look for a company that offers high quality archival inkjet printing on paper. Inkjet prints generally produce a better result than a standard photo type print. There is a copy of our reproduction "Read-me" posted on the NGA Images site

which you can forward to the printing company which will help ensure a good reproduction.

Q: Are you able to download multiple images at one time?

A: You may download up to 5 high-resolution images at a time via the Download Lightbox action.

Volunteer Opportunities

Visitors or callers interested in the various volunteer and docent opportunities at the Gallery can be referred to the website:

<http://www.nga.gov/content/ngaweb/opportunities/volunteer-opportunities.html>

Art Information

If visitors are specifically interested in the Art Information program, advise them that when we recruit an application is available on the website, along with the deadline for submission: <http://www.nga.gov/content/ngaweb/opportunities/volunteer-opportunities/art-information-volunteers.html.html>. Please do not ask them to fill out a form so we can send them information; just direct them to the website.

Internship Opportunities

The Gallery offers various types of internships and fellowships. Additional information and application forms are available online at:

<http://www.nga.gov/content/ngaweb/opportunities/interns-and-fellows.html>. Queries can also be directed to the Department of Academic Programs at (202) 842-6257 or intern@nga.gov.

Membership and Giving

Membership

There is no formal membership program at the National Gallery. All programs are free, and everyone can receive the Quarterly Highlights brochure free of charge, mailed every three months. See *Calendar of Events* subscription information on pg. 27.

Giving

The Gallery has several formal plans for giving, one of which is The Circle. Encourage visitors to visit the website to learn more about the various levels of support at <http://www.nga.gov/content/ngaweb/support.html>. Each information desk should have brochures about The Circle, to be given out when requested.

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Visitors also can contact the Development Office by phone at (202) 842-6372, email: giving@nga.gov or send an inquiry to:

Development Office
National Gallery of Art
2000B South Club Drive
Landover, MD 25785

For Teachers

Teaching Programs

The Gallery offers educational programs for teachers during the school year as well as in the summer. Direct all inquiries to the Department of Teacher Programs. Questions about programs should be directed to teacher@nga.gov or by phone: (202) 824-6796

Mailing address:
Teacher Programs/DEGL
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Visit the website for additional schedule and registration information at:
<http://www.nga.gov/content/ngaweb/education/teachers.html>.

Teaching Materials

The education division at the National Gallery of Art provides more than 120 free loan teaching packets with image CDs, DVDs, and video programs to millions of viewers in thousands of communities across the country. They are available through the Extension Programs Section of the Department of Education Publications and Resources. There is no charge to the borrower, except for return postage.

Visit <http://www.nga.gov/content/ngaweb/education/teachers.html> for information about the Loan Program as well as more free online resources.

Orders cannot be filled by telephone. All requests to borrow programs must be sent on the order form included in the back of the NGA Education Resources catalog, available at the Art Information desks, or on the website.

Appraisals, Authentications and Expert Opinion

Appraisals

The National Gallery of Art does not give monetary appraisals of works of art either verbally or in writing. Visitors should refer to professional appraisers or local auction houses for current trends and values. The American Society of Appraisers can be reached at 800-ASA-VALU (800-272-8258); designated members of the society may be searched for by name, location or specialty at:

<http://www.appraisers.org/find-an-appraiser>

It may also be possible to find information online by using a search engine and including some of these terms:

- art price
- fine art auction
- auction
- auction results
- art appraisal
- art market

Authentication

The National Gallery of Art does not authenticate works of art. Visitors should seek out authentication services through a professional appraiser or auction house.

The following website also includes information about researching a work of art:

www.americanart.si.edu/research/tools/art .

Expert Opinion

The National Gallery of Art does provide expert opinion on works of art. An expert opinion differs from authentication in that no guarantee is made or certification provided. Expert opinions are limited to European, British and American paintings, drawings, prints, illustrated books, photographs and sculpture, and will pertain only to probable date, place of origin, medium and attribution to a particular artist. This service is free of charge.

- **Procedure for paintings and sculpture**

Ask the caller or visitor if what he or she really wants is an appraisal. If the answer is yes, proceed as above. If only expert opinion is required, the request can be made in writing and addressed to:

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Art Information
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Requests can also be sent to dea-info@nga.gov. The letter should include a good photograph of the object and as much information about it as is known, e.g., the history of its ownership, inscriptions on the object, and notations or labels on the back.

- **Procedure for works on paper**

Put the caller or visitor in touch with the Department of Prints and Drawings, or the Department of Photographs:

For European prints and drawings: (202) 842-6380.

For American prints and drawings: (202)842-6605.

For photographs: (202) 842-6144.

Staff will arrange an appointment, offer an expert opinion and furnish as much technical information as possible. Works of art on paper may be brought into the Gallery upon prior arrangement.

Copyists and Sketching in the Gallery

The National Gallery of Art copyist program has been in operation since the Gallery opened in 1941. A permit issued by the Registrar's Office is required for copying works of art in oil or any other liquid medium. The Gallery provides permit holders with an easel, stool and drop cloth; private easels are not allowed. Visitors may sketch with pencils or other dry media in the galleries without a permit.

To participate in the copyist program, applicants must meet all requirements outlined in the National Gallery of Art "Rules Governing the Copying of Works of Art" and agree to an interview and a security background check. They must acknowledge in writing their acceptance of the rules. For more information on the copyist program, individuals should e-mail their name and mailing address to copyist@nga.gov; call (202) 842-6232; or write the Registrar's Office: Registrar, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785. A packet of materials will be mailed within seven business days.

The issue of a copyist permit does not in any way constitute the National Gallery of Art's endorsement of a copyist's work.

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Photograph and Print Study Rooms

Anyone is welcome to see works on paper or photographs not on display, by appointment.

Appointments must be made at least two weeks in advance. Contact information:

European Print and Drawing Study Room

Telephone: (202) 842-6380

E-Mail: printstudyrooms@nga.gov

Modern (after 1900) and American Print and Drawing Study Room

Telephone: (202) 842-6605

E-Mail: printstudyrooms@nga.gov

Photography Study Room

Telephone: (202) 842-6144

Requests can be made by filling out an online form at:

<http://www.nga.gov/content/ngaweb/research/make-an-appointment/photo-study-room-make-an-appointment.html>.

Near the Gallery

Accommodations

Visitors wishing to book hotels in Washington can call (800) 422-8644 or book online at www.washington.org. This central reservation service is maintained by the Washington, DC, Convention and Tourism Corporation.

Non-NGA Dining

If visitors are interested in dining options other than the Gallery's own food facilities, please do not suggest any restaurants by name. Instead, suggest that they walk along 6th, 7th or 8th Streets, or along Pennsylvania Avenue into the Penn Quarter neighborhood, where they will find an abundance of dining choices. We want to avoid any semblance of endorsement by the Gallery, so as a representative of the Gallery, you should refrain from making personal recommendations.

Tourist Activities

To obtain tourist information for the Washington area, contact the Washington DC Chamber of Commerce, 506 9th Street, NW. Telephone: (202) 347-7201 or Destination DC, 901 7th St. NW, 4th Fl. (202) 789-7000. (www.washington.org)

See also the following website for current events listings:

www.washingtonpost.com/gog

www.washingtoncitypaper.com

Nearby Museums

Visitors often ask about other museums in the area, particularly Smithsonian museums. Below is a list of Smithsonian museums, followed by a list of additional nearby museums and arts institutions.

Visit www.si.edu/visit/hours or call (202) 633-1000 for up-to-date hours of operation of all Smithsonian museums. The abbreviated descriptions below may help with visitor questions about the general type of collection of each museum.

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Smithsonian Museums

African Art Museum	950 Independence Avenue SW (202) 633-4600	Traditional and contemporary art from Africa
Air and Space Museum	Independence Avenue at 6th Street SW (202) 633-1000	Aircraft, spacecraft, missiles, rockets and other flight-related artifacts
American Art Museum	8th and F Streets NW (202) 633-7970	American folk, colonial, decorative and fine arts
Freer Gallery of Art	Jefferson Drive and 12th Street SW (202) 633-4880	Asian art from ancient times to contemporary (including major works by James McNeill Whistler)
Hirshhorn Museum and Sculpture Garden	Independence Avenue at 7th Street SW (202) 633-4674	Art from the 19th-21st centuries, by modern masters and emerging artists
American Indian Museum	4th Street and Independence Avenue SW (202)633-1000	Native American art and historical and cultural objects
National Portrait Gallery	8th and F Streets NW (202) 633-8300	Portraits of notable Americans
Natural History Museum	10th Street and Constitution Avenue NW (202) 633-1000	Exhibitions on human origins; world cultures; mammals, birds, amphibians, reptiles, insects and sea creatures
Renwick Gallery of the American Art Museum	1661 Pennsylvania Avenue NW (at 17th Street) (202) 633-7970	American contemporary crafts and decorative arts from the 19th to the 21st centuries ** Reopens to the public on Friday, November 13, 2015 following a major two-year renovation.
Sackler Gallery	1050 Independence Avenue SW (202) 633-4880	Asian art from ancient times to contemporary periods

Non-Smithsonian Museums

Art Museum of the Americas	201 18th Street NW (202) 458-6016	Contemporary Latin American and Caribbean art
Corcoran Gallery of Art (Closed October 2014)		
Daughters of the American Revolution Museum	1776 D Street NW (202) 628-1776	Objects made or used in America before the Industrial Revolution, given by DAR members
Dumbarton Oaks Research Library and Collection	1703 32nd Street NW (202) 339-6401	Byzantine and Pre-Columbian art, European masterpieces
Hillwood Museum	4155 Linnean Avenue (202) 686-8500	Russian imperial art and 18th century French decorative arts
Howard University Art Museum	2455 6th Street NW (202) 806-7070	European, American, African and Asian art
International Spy Museum	800 F Street NW (202) 393-7798	Espionage
Kreeger Museum	2401 Foxhall Road NW (202) 338-3552	19th- and 20th-century art; African art
Library of Congress	10 1st Street SE (202) 707-9779	Nation's oldest federal cultural institution and the world's largest library
National Archives	700 Pennsylvania Avenue NW (202) 357-5000	Constitution, Bill of Rights, Declaration of Independence
National Building Museum	401 F Street NW (202) 272-2448	Architecture, urban planning and design
National Museum of Crime and Punishment (Now closed)	(202) 621-5567	History of criminology and penology. (Now closed)
National Museum of Woman in the Arts	1250 New York Avenue NW (202) 783-5000	Women artists from Renaissance to present

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Newseum	6 th Street & Pennsylvania Avenue NW (202) 292-6100	News and media history
The Phillips Collection	1600 21st Street NW (202) 387-2151	Impressionist and modern art
The George Washington University Museum and The Textile Museum (formerly The Textile Museum)	701 21st Street, NW 202-994-6435	Textile arts
United States Holocaust Museum	100 Raoul Wallenberg Place (202) 488-0400	Dedicated to the documentation, study and interpretation of Holocaust history
U.S. Botanical Gardens	100 Maryland Avenue SW (202) 225-8333	Botanic garden on the grounds of the United States Capitol
U.S. Capitol Visitor Center	U.S. Capitol East Capitol Street & 1st St NE (202) 226-8000	Meeting place of the United States Congress
U.S. National Arboretum	3501 New York Avenue NE (202) 245-2726	Trees, gardens, bonsai, and the National Capitol Columns
U.S. Supreme Court	1 1st Street NE (202) 479-3211	Nation's highest court for all cases under the Constitution or U.S. law
Washington National Cathedral	3101 Wisconsin Avenue NW (202) 537-6200	Neo-gothic cathedral

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Double-Decker Bus

The “Hop-On/Hop-Off Open-Top Double-Decker” Bus Tour also offers a narrated shuttle service with various routes. One of the closest stops is in front of the Natural History Museum at Constitution Avenue and 10th Street NW. This services both the Red “Patriot Tour” and Yellow “Georgetown” Routes. (Also known as the Big Bus tour; <http://eng.bigbustours.com/washington/home.html>)

Reserve online at www.dctours.us or call (888) 878-9870 for reservations or more information.

Nearby Amenities

Pharmacies

CVS: 435 8th Street NW (off E Street)

CVS: 433 L’Enfant Plaza Center SW (off D Street)

Banks

Bank of America: 11th Street and Pennsylvania Avenue, (202) 624-5090

PNC Bank: 601 Pennsylvania Avenue NW (entrance on Indiana Avenue NW next to the Cosí Restaurant), (202) 835-7179

Post Office

1200 Pennsylvania Avenue (12th Street and Pennsylvania Avenue NW)

Mailbox

6th Street and Pennsylvania Avenue NW

Additional Helpful Information

Facilities/Building Maintenance

For general housekeeping issues (e.g., broken light bulb, liquid spill, etc.), contact the Work Control Center at x 2700. On the weekend, contact Housekeeping at x 6222.

Weekend Facilities Issues: Contact Building Services immediately at x6222. If there is no answer, contact the Security Command Center at x6115. The SCC will radio Building Services staff and someone will be dispatched to resolve the problem.

Art Information Desk Maintenance

For computer issues, contact the help desk at x 3187. On the weekend, staff may not be available, so please leave a message, and staff will attend to the problem as soon as possible on Monday.

The computer user ID is **ArtInfoDesk**. From time to time, the password is changed. New password information is provided on the clipsheet.

Art Information volunteers must swipe their badges on entering and leaving the Gallery for their shift. Badges not swiped for a month go inactive and will have to be reactivated.

Supplies

Each Information Desk has a nearby storage area where you can obtain additional supplies. All of them have basic materials – Visitor Map & Guides, Highlights sheets, Calendars, pens, writing pads, forms, handouts, etc. The storage sites at East and Constitution Avenue have a more complete inventory of supplies.

Desk	Storage location
6th and Constitution (key needed)	Under the stairway to the left of the desk, near the water fountain
7th Street	Checkroom
4th Street	“Toby” in South back hall
Main	Closets in the Main Information Room
East	In the closet next to the freight Elevator, in the EBLA lobby

Screens in the East Building

If you notice problems with the large screens at the East Building entrance and Concourse area, contact the following people (if the first contact cannot be reached, call the subsequent contact):

Weekdays: John Gordy, DE-WEB, x 6872
Media Productions (AMP), x 6500
Help Desk, x 3187

Weekends: The weekend AMP staff (x 6500) should first assess the problem. If it is a screen problem, they may be able to fix it; if it is a computer problem, AMP should contact TDP staff via the Help Desk, x 3187.

Multiverse

To report a problem with the installation of Leo Villareal's *Multiverse*, the LED installation in the Connecting Link, call one of the following numbers:

Weekdays: DCM: x6519 or x6091

Weekends: AFM-OPS: x6212

Closed Galleries

There are some days when the Gallery's security force is short-staffed and unable to open all galleries to the public. Security is unable to determine these closures until after the daily roll call at 9:30 a.m.

Docent tours no longer go into closed galleries. For visitors with a serious interest in seeing a work of art in a closed gallery, ask a security staff member to call a supervisor and request access to the space. Closed galleries may not be entered without approval from security personnel.

Customer Service

There is a tip sheet on customer service for volunteers to review online at:

http://www.nga.gov/content/dam/ngaweb/Education/adults/VolunteerDocent/artinfo/nga_customer_service.pdf.

Computer Tips

- **Autocomplete:** When searching by artist, keywords in title, or provenance name, the website has an autocomplete feature. As you type in the name, all names that contain the letters or word you have typed appear in a drop-down list below the search box. Once you see the name you want in that list, select it to search and

save time. For title searches with more common words, it will be more efficient to ignore the autocomplete feature.

- **Complete word required:** For other searches, such as key words in object information and credit line, the NGA website requires the exact and complete word (unlike Google and other major search engines). If you type in the keyword "Hound," you will get all items whose title includes "Hound," but you will not get any whose title includes "Hounds," and vice versa. When you have possible ambiguity, be sure to try both keywords before you give up. Another tip for these fields is to search using an asterisk (*) at the end of word to find all variations. If you search for "hound*", you will get results that include both "hound" and "hounds". The search will look for all words that begin with the letters before the asterisk.
- **Use as few words as possible when searching, at least initially:** Every extra word you type into the keyword block of the title search increases the chance that misspelling, incorrect punctuation or other errors will result in a "nothing found" response, when there is in fact something to be found.
- **Just below the main menu on the right hand side of the screen, there is a "search the site" entry box.** This searches the entire website. It searches the NGA's written database. It will bring up press releases, scholarly items, catalogs, web pages, online tours, etc. You can filter your results by using the checkboxes on the left hand menu which includes Artist Information, The Collection, Works of Art, etc.
- **Gallery contents:** If someone asks you to confirm the location of a work of art on the WB Main Floor, here is a quick way to do so. Suppose someone asks for Rembrandt, and you enter Rembrandt in the Artist search block. Once you get to the search results, you can then filter the results using the checkboxes on the left to display only those "on view." If you click the "on view" link for a specific artwork, it takes you to a map of the relevant building and floor with gallery highlighted and a list of its contents below. If you suspect there are more Rembrandts in other galleries, go to the map and click on the ones you suspect or the adjacent ones to confirm. Once you are at the interactive map, you can jump from building to building and floor to floor using the links on the right hand side of the page, "Gallery Floors."
- **Finding a Gallery Number:** When you remember where a painting is geographically but not the gallery number, just bring up the map from the NGA website. You can also find a link to the interactive map under Visit > Maps & Hours > Floor Plans where there will be linked text beneath the image of the floor plan: *"Use this interactive map to find works of art on view."* Once there, click on the

gallery location you recall and the correct number will be located at the top of the map.

Art Information Requests

If volunteers are unable to answer a specific inquiry, the visitor may submit the question to the art information staff in one of four ways:

1. On a *Request for Art Information* (yellow) form available at all desks. Put it in the "Completed Forms" section in the binder for pick-up.
2. By letter to Art Information, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785.
3. By telephone to Art Information: (202) 842-6179.
4. By email to dea-info@nga.gov.

Frequently Asked Questions

For general art information FAQs, see

<http://www.nga.gov/content/ngaweb/Collection/faqs-art-information.html>.

In addition to this online resource, below is a selected list of FAQs:

East Building Scheduled Closings for Renovations

The National Gallery of Art plans to construct with private donations 12,260 square feet of art exhibition space within the current footprint of the East Building on the National Mall. This work will occur in coordination with the federally funded Master Facilities Plan, a renovation program that began in the West Building in 1999 and continues in the East Building.

The East Building Atrium, with Alexander Calder's renowned mobile *Untitled* (1976) and Andy Goldsworthy's *Roof* (2004–2005), will remain open. Visitors may access the Concourse and walkway to the West Building, and enjoy Leo Villareal's *Multiverse* (2008), the Gallery Shops, and the Cascade Café and Espresso Bar. The library in the East Building will remain open by appointment and its program of focus installations will remain open to the public.

Programs in the East Building Auditorium, such as lectures and films, may be moved to other locations within the Gallery. Changes of location will be announced to the public in a timely manner on the Gallery's website and in social media, as well as in public calendars and other media.

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The new spaces will include an outdoor sculpture terrace overlooking Pennsylvania Avenue and two flanking sky-lit interior Tower Galleries. They will primarily display modern art from the permanent collection.

For specific information, see Modern Art on View during Construction, e-mail the Gallery at DEA-INFO@NGA.GOV, telephone (202) 842-6179, or inquire at the Information Desks.

Congressional Inquiries

All inquiries from the office of a senator or representative are to be forwarded to the Office of Special Projects. That office tracks what members of Congress request and how their requests are answered. Dial x 6656 (and connect the caller) or give out the telephone number: (202) 842-6656.

Federal Trade Commission (FTC) Building

If asked about the Federal Trade Commission Building (also known as the Apex Building), please respond as follows:

“Should Congress decide to transfer the Apex Building to the National Gallery of Art, the Gallery’s trustees have agreed to raise private funds necessary to refurbish the building and expand its public use. Legislation to mandate the transfer is still pending before Congress.”

Any and all questions not answerable by the above text should be referred to comment cards or to www.nga.gov where “Contact Us” is displayed at the bottom of every page. Any press inquiries should be referred directly to the Press Office at (202) 842-6353 or pressinfo@nga.gov.

Note that anyone can quote you on the web, such as via social media, and that not all members of the press (which includes bloggers) will identify themselves as such.

Works of Art Not on View

A painting or sculpture in the Gallery’s collection may be off view for a variety of reasons, but in every case the NGA website will simply say “not on view” – and that is all you need to tell the public.

If a visitor or caller asks to see a work that they assume to be “in storage,” please advise them that only on rare occasions, **for a scholar with a serious research interest**, will a curator arrange to show a work that is in storage. If they have further questions, please call Dianne, Marta or Katherine.

- Exception for works of art on paper and photographs: The above policy is not to be confused with that for works on paper and photographs not on display. Anyone is welcome to see works on paper or photographs by appointment. For more information, see the NGA website under *Research*, click on *Make an Appointment* and then choose the appropriate department.

Or call:

For photographs: x 6144.

For Old Master Prints and Drawings: x 6380.

For Modern Prints and Drawings: x 6605.

Smithsonian Connection

The National Gallery of Art was created by a joint resolution of Congress approved March 24, 1937, in response to Andrew W. Mellon's gift to the nation of his collection and a monumental building to house it. In that legislation, Congress promised to provide the funds necessary for the Gallery's upkeep and daily operations.

Although the National Gallery of Art was technically created as a bureau of the Smithsonian Institution, unlike the other Smithsonian museums (which are also independent bureaus), the Gallery is an independent establishment with a separate governing Board of Trustees. Its only real link with the Smithsonian is that the Secretary of the Smithsonian Institution is one of the ex-officio members of our board.

The Gallery is separately administered and receives direct annual appropriations for operating costs from Congress.

Rentals of Gallery Facilities

At no time may Gallery space be rented for private parties, weddings, etc.

Vogel Collection

The Vogel name is inscribed at the entrance at 6th Street and Constitution Avenue on the west wall in the foyer space – at the top of the list.

Works of art on view from the Vogel Collection change frequently; for current information, type "Vogel" in the Provenance feature of the NGA web site collection search.

For more information about the Vogel Collection, please see Appendix E and refer to the website: vogel5050.org.

Works by African American Artists

The National Gallery has 73 collection artists identified as African American and more than 400 objects in the collection by these artists. The majority are works on paper, including Index of American Design objects, and are not on view. The Department of Modern Prints and Drawings has recently acquired works by African American artists Elizabeth Catlett, Lois Mailou Jones, Betye Saar, Renée Stout, and Carrie Mae Weems. Also acquired were works by 25 African American male artists including Radcliffe Bailey, Mel Edwards, Danny Hogg (Cool “Disco” Dan), Henry O. Tanner, and Joseph Yoakum. The department also purchased a print by African American artist Kara Walker. The NGA Library has received Ebbins-Tibbs archive. See Appendix A for a list of African American artists at the Gallery.

There is also an online slideshow available at the NGA website:

<http://www.nga.gov/content/ngaweb/features/slideshows/african-american-artists-collection-highlights.html>

Works by Women Artists

Please see Appendix B for a list of women artists at the Gallery.

Caravaggio Paintings in the United States

For visitors interested in where in America one can see a Caravaggio, here are the whereabouts of the presently known Caravaggio paintings on public view in the U.S.:

- Wadsworth Atheneum (Hartford, Connecticut)
- Metropolitan Museum of Art (New York City)
- Detroit Institute of Art (Detroit, Michigan)
- Cleveland Museum of Art (Cleveland, Ohio)
- Nelson-Atkins Museum (Kansas City, Missouri)
- Kimbell Art Museum (Fort Worth, Texas)

Leonardo da Vinci Paintings in the Americas

A Leonardo da Vinci painting of Christ that was lost for centuries – *Salvator Mundi* – was authenticated by scholars several years ago and now resides in New York. It is owned by a consortium of dealers and is not on public view.

When you recommend that visitors see *Ginevra*, note that it is **not accurate to say that it is the only da Vinci painting in the Western Hemisphere, but it is currently accurate to say that it is the only one in a museum collection in the Americas.**

Works of Art in “Night at the Museum 2: Battle of the Smithsonian”

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Works of art in the NGA collection:

- *The Thinker* by August Rodin, on view in WB G-002
- *Little Dancer Aged Fourteen* by Edgar Degas, on view in WB G-003
- *Cherubs Playing with a Lyre* by Pierre Legros I, on view in the WB East Garden Court

Works of art not in the NGA collection:

- *Abraham Lincoln* by Daniel Chester French
- *American Gothic*, painting by Grant Wood (Art Institute of Chicago)
- *Balloon Dog*, sculpture by Jeff Koons (Museum of Contemporary Art, Chicago, and others)
- *Crying Girl*, painting by Roy Lichtenstein (Milwaukee Art Museum)
- *Nighthawks*, painting by Edward Hopper (Art Institute of Chicago)
- *Venus Italica* by Antonio Canova: direct visitors to our works by Canova: *Dancer with Finger on Chin*, WB 4th Street Escalator Lobby; *Winged Victory*, WB G-09; and *Naiad*, WB M-138 (near the elevator on the main level of the WB near the 4th Street entrance).

Mellon Medallion Quotation

The following quotation is carved in the marble wall beneath the memorial medallion of Andrew W. Mellon, erected by order of the Board of Trustees, in the lobby of the Constitution Avenue entrance of the National Gallery of Art:

*For the whole earth is the
sepulcher of famous men and
their story is not graven
only on stone over their
native earth but lives on
far away without visible
symbol woven into the stuff
of other men's lives.*

The inscription, translated from the Greek by Alfred W. Zimmern, is from the Oration of Pericles over the Dead in the Peloponnesian War and was delivered at Athens in 430 B.C. The medallion is the work of American sculptor Walker Hancock.

APPENDIX A:
Special Collections

Listing of African American Artists at the National Gallery of Art

Please note that this list is not comprehensive and many works are not on view; please check the website to explore works by these artists in the Gallery's collection.

Bearden, Romare	Hines, Felrath	Pindell, Howardena
Bennett, Gwen	Hunt, Richard Howard	Pippin, Horace
Biggers, John Thomas	Jackson, Robert	Puryear, Martin
Birch, Willie	Johnson, Joshua	Sallée, Charles Louis, Jr.
Burnett, Calvin	Johnson, William Henry	Saltar, Gordon
Burroughs, Margaret G.	Jones, Fred	Simmons, Gary
Campbell, Elmer Simms	Jones, Lawrence Arthur	Simpson, Lorna
Catlett, Elizabeth	Jones, Lois Mailou	Smith, Albert Alexander
Chandler, Houston	Joseph, Ronald	Smith, William Elijah
Cole, Willie	Keene, Paul	Steth, Raymond
Cortor, Eldzier	Knight, Gwendolyn	Stout, Renée
Crichlow, Ernest	Lawrence, Jacob	Stovall, Lou
Crite, Allan Rohan	Lee-Smith, Hughie	Tanner, Henry Ossawa
DeCarava, Roy	Lewis, Norman	Thomas, Alma
Douglas, Aaron	Lewis, Samella	Thompson, Bob
Dowell, John E., Jr.	Ligon, Glenn	Thrash, Dox
Driskell, David C.	Lindsey, Richard William	Troy, Adrian
Duncanson, Robert Seldon	Loper, Edward L.	VanDerZee, James
Edwards, Mel	Majors, William	Walker, Kara
Freelon, Allan Randall	Marshall, Kerry James	Weems, Carrie Mae
Gammon, Reginald	McBride, William	Wells, James Lesesne
Gilliam, Sam	Mehretu, Julie	White, Charles Wilbert
Grigsby, Jefferson Eugene Jr.	Morgan, Norma Gloria	Wilson, Fred
Hendricks, Barkley Leonnard	Norman, Joseph	Wilson, John Woodrow
Hicks, Leon Nathaniel	Oubré, Hayward Louis, Jr.	Woodruff, Hale Aspacio

Listing of Women Artists at the National Gallery of Art

Please note that this list is not comprehensive and many works are not on view; please check the website to explore works by these artists in the Gallery's collection.

Abakanowicz, Magdalena	Lee, Doris
Abbott, Berenice	Leighton, Clare
Arbus, Diane	Levitt, Helen
Baer, Jo	Leyster, Judith
Beaux, Cecilia	Maar, Dora
Bourgeois, Louise	Martin, Agnes
Bourke-White, Margaret	Mitchell, Joan
Cameron, Julia Margaret	Morgan, Norma Gloria
Cassatt, Mary	Morisot, Berthe
Catlett, Elizabeth	O'Keeffe, Georgia
Citron, Minna Wright	Pinney, Eunice
Cunningham, Imogen	Richardson, Margaret Foster
Emmet, Lydia Field	Rothenberg, Susan
Frankenthaler, Helen	Rydingsvard, Ursula von
Gérard, Marguerite	Sarazin de Belmont, Louise-Joséphine
Goldin, Nan	Schapiro, Miriam
Gonzalès, Eva	Sterne, Hedda
Graves, Nancy	Thomas, Alma
Hartigan, Grace	Truitt, Anne
Hesse, Eva	Vigée Le Brun, Élisabeth-Louise
John, Gwen	Walker, Kara
Kauffmann, Angelica	Waters, Susan C.
Kent, Mary Corita	Whiteread, Rachel
Kozloff, Joyce	Willson, Mary Ann
Labille-Guiard, Adélaïde	

SPECIAL GROUPS WITHIN THE NGA PERMANENT COLLECTION

Some works of art which share certain characteristics are commonly considered separately from the rest of the Gallery's permanent collection, and when on view are normally exhibited together. Indeed, visitors often ask for some of these categories by name. Some of these groups, like the Small French Paintings in the East Building and the small number of medieval objects in the permanent collection, are usually on view. Others like the Index of American Design are usually seen only in special installations or exhibitions. It is unlikely that significant further acquisitions will be made to any of these categories.

Following are brief descriptions of each of these groups. At this time there are no short guides or brochures available for any of them, although catalogues and publications of other kinds that were published in the past may be found in many libraries or sometimes may be available in bookstores. The National Gallery's systematic catalogues, which are being published serially, will incorporate all of these groups, either separately or as part of a more inclusive catalogue. Many of the systematic catalogues already have appeared, and are available in the Gallery's sales areas. Copies of most of them also are kept at the Art Information desks, and are a useful source of information about the works of art.

The Index of American Design

During the economic depression of the 1930s, the Federal Art Project, a branch of the Works Progress Administration (WPA), offered employment to some 1,000 commercial artists across the country to create over 17,000 watercolor renderings of important examples of folk art located in both public museums and private collections around the country. This effort to document American decorative and domestic art was terminated, uncompleted, by the onset of World War II, but it nevertheless forms an important record, and a survey of historical significance emphasizing regional and local craft traditions. In May 1943 the National Gallery of Art became the repository for what came to be called the Index of American Design. Because the works of art are all on paper, they are the responsibility of the Graphic Arts curatorial department. The location of the objects recorded in the images is now, with few exceptions, unknown.

Small French Paintings

With the advice of John Walker, then chief curator of the National Gallery of Art, Ailsa Mellon Bruce purchased in 1955 the collection of Edward Molyneux, who had bought mainly small-scale works by nineteenth and early twentieth-century French artists. In the years before her death in 1969 Mrs. Bruce acquired other canvases which sympathetically complemented this collection, but it was not until the opening of the East Building in 1978 that the Gallery could exhibit these paintings in spaces of a size which more ideally suited their intimate scale. In recent years works from other bequests to the Gallery, of larger size, and even by artists who were not French, have sometimes been exhibited with them, although the group is still referred to as the “small French paintings.”

The Garbisch Collection of Naïve American Paintings

Between 1955 and 1978 Colonel Edgar William and Bernice Chrysler Garbisch gave an unmatched collection of American “naïve” art to the National Gallery. For the most part the artists, many of whom are not known by name, had no formal training, but they approached their subjects with vitality and originality, and their pictures preserve a fascinating record of places and faces, fashions and life. Strong elements of design and color animate their pictures, which has made them great favorites with many visitors. This collection of over 300 paintings, watercolors, drawings, and paper cutouts was a major inspiration for the reassessment of works of art which once had been dismissed with condescension as “primitive,” but which now are recognized as a unique aspect of our national artistic heritage. The National Gallery of Art Systematic catalogue [American Naïve Paintings](#) was published in 1992.

Renaissance Small Bronzes

Many of the great innovative renaissance sculptors in Italy and elsewhere, encouraged by great noble and royal patrons of the period, produced small bronze statuettes, utensils, plaquettes, and commemorative medals and coins. Modeled in wax from which a master mold was made to hold the molten metal, these small-scale works of art not only gave the connoisseur an intimate appreciation of the sculptor’s craft, but as a multiple and portable medium,

played an important role in the dissemination of compositional, iconographic, and stylistic innovations throughout Europe. Donations from Joseph E. Widener, and from Samuel H. Kress, Rush H. Kress and the Kress Foundation, have been augmented by later gifts and purchases to make the National Gallery of Art the home of one of the world's greatest collections of small bronzes.

George Catlin's Indian Paintings

Born in Pennsylvania, raised along the Susquehanna River in New York state, and trained as a lawyer, George Catlin abandoned the law in 1823 to study art, and was successful enough to be elected to the Pennsylvania Academy of Art in 1824. When he saw a delegation of plumed and painted Indians in Philadelphia on their way to Washington he found his goal in life. He wrote, "The history and customs of such a people are worthy the lifetime of one man, and nothing short of the loss of my life shall prevent me visiting their country, and of becoming their historian." His voyages took him among the Mandan, Ojibway, Blackfeet, Assineboin, Crow, Cheyenne, Dakotah, Grosventres, Minataree, Puncah, Minneconjou, and many other tribes. He recorded as much of their lives as he was allowed to observe, and wrote extensively and with great insight about his adventures, saying later "I was luckily born in time to see these people in their native dignity, and beauty, and independence." The largest part of his collection, which includes Indian artifacts, went to the Smithsonian Institution, but Paul Mellon gave 336 paintings in oil on canvas or cardboard to the National Gallery in 1964. The Catlin pictures are part of the National Lending Service, so many are often on loan to other museums, federal agencies, the White House, and U.S. Embassies around the world.

Decorative Arts

Among its holdings, the National Gallery has an extensive collection of European furniture, tapestries, and ceramics from the fifteenth and sixteenth centuries as well as medieval church vessels. In addition, the museum possesses a fine selection of eighteenth-century French furniture and a large group of Chinese porcelains, primarily from the Qing Dynasty of the seventeenth and nineteenth centuries. Most of these objects have entered the collection through bequests, most notably that of Peter A. B. Widener and his son Joseph Widener. Along

with the paintings, sculpture, books and engravings they bequeathed to the Gallery, the Wideners left a large number of objects which were included in the furnishings of Lynnewood Hall, their estate in Pennsylvania.

A number of pieces of fifteenth and sixteenth-century furniture were included in the Widener bequest. Probably made for Italian and French aristocrats, these tables, chairs and chests were made for durability and portability, as their owners traveled frequently to oversee their scattered land holdings. Walnut and other dense hardwoods were used to withstand rough handling, storage chests could double as benches and beds, table tops could be detached from their trestle supports, and chairs could be folded or their backs removed for easier transport.

Complementing these pieces of furniture are several tapestries, all of Flemish origin, dating from about 1460 to 1520. In the late Middle Ages and Renaissance periods tapestry weaving was an art held in the highest esteem, and major court painters provided full-scale designs, called cartoons, to the weavers' workshops. The most remarkable in the Gallery is a tapestry representing "The Triumph of Christ," woven in Brussels about 1500 with an extremely tight weave of 22 warps to the inch. Known as "The Mazarin Tapestry" because it once belonged to Cardinal Mazarin, the seventeenth-century prime minister of France, it is of wool and silk with pure gold and silver threads which catch the light and emphasize the design.

A fine collection of eighteenth-century French furniture is installed in a suite of rooms adorned with carved oak wall paneling, its curving forms and foliate patterns reflecting the rococo taste of Louis XV's Paris. Much of the furniture, whether rococo or neoclassical style, is signed by court cabinetmakers. Many techniques and materials such as carving, veneer, inlay, ormolu (gilt-bronze), lacquer and tapestry upholstery were used in the making and finishing of tables, chairs, writing desks, cabinets, commodes, mirrors, chandeliers and candle sconces. Visitors sometimes ask in particular to see a small writing table by Jean-Henri Riesener, listed as part of the 1784 royal inventories of the Tuileries Palace, in the queen's apartment where Marie Antoinette was imprisoned after the French Revolution.

Chinese Porcelains

Included in the Widener gift were 176 Chinese porcelains, all from the Ch'ing Dynasty, the period in which the art of ceramics reached its zenith. True porcelain was developed in China in the seventh century A.D., and by the fifteenth century its introduction into Europe gave rise to a frenzy of experiment among European pottery makers attempting to reproduce its qualities of transparency and vitrification. The collection includes painted polychrome pieces as well as supreme examples of monochrome glazes. Celadon, a soft green glaze, is the most ancient of the monochromes, and the peach bloom glaze, with a pale green blending into a mellow peach red, is the rarest. Although the National Gallery collection consists almost completely of European and American works of art, the Chinese porcelains have become a great favorite of many visitors.







Medieval Art

A small number of medieval ecclesiastical artifacts make up what is probably the smallest, and very likely the oldest part of the Gallery's collection. The objects of medieval art in the permanent collection of the National Gallery range in date from the mid-twelfth century to the fifteenth century. The objects belong to the stylistic categories of Romanesque, Gothic, and Byzantine. This includes several small precious liturgical objects, including a reliquary chasse of enamel, copper and gold; a decorated velvet cope (an ecclesiastical vestment); a morse (clasp) of gold, enamel, and pearls incorporating a representation of the Trinity; and what is surely the most famous such object in the Gallery's collection, The Chalice of the Abbot Suger. This extraordinary vessel is comprised of a carved sardonyx cup probably made in Egypt during Roman times, which was incorporated during the twelfth century into a heavily gilded silver mounting adorned with filigrees set with gemstones, pearls, glass insets and imitation pearls. Used in the consecration ceremony for the new altar chapels of the monastery church of Saint-Denis north of Paris on June 11, 1144, it served as a sacramental cup in the consecration of French queens for almost six centuries.

Andrew W. Mellon's Purchases from the Hermitage Museum

In 1930 and 1931, Andrew W. Mellon purchased the following twenty-one paintings from the Hermitage Museum in Leningrad. They became part of his 1937 gift to the nation.

Please take note of the starred (*) paintings, which have been re-attributed since their original purchase.

Image	Artist, Title, Date	Image	Artist, Title, Date
	Sandro Botticelli, <i>The Adoration of the Magi</i>, c. 1480, Florentine, tempera and oil on panel Location: West Building M-007		Adriaen Hanneman, <i>Henry, Duke of Gloucester</i>, c. 1653, Dutch, oil on canvas Formerly attributed to *Sir Anthony van Dyck, <i>William of Nassau and Orange</i> Flemish Location: West Building M-043
	Jean Simeon Chardin, <i>The House of Cards</i>, c. 1737, French, oil on canvas Location: West Building M-053		Jan van Eyck, <i>The Annunciation</i>, c. 1434/1436, Netherlandish, oil on canvas transferred from panel painted surface Location: Not on Display
	Sir Anthony van Dyck, <i>Philip, Lord Wharton</i>, 1632, Flemish, oil on canvas Location: West Building M-043		Franz Hals, <i>Portrait of a Member of the Haarlem Civic Guard</i>, c. 1636/1638, Dutch, oil on canvas Location: West Building M-046





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	Sir Anthony van Dyck , <i>Susanna Fourment and Her Daughter</i> , 1621, Flemish, oil on canvas Location: West Building M-042		Frans Hals , <i>Portrait of a Young Man</i> , 1646/1648, Dutch, oil on canvas Location: Not on display
	Sir Anthony van Dyck , <i>Portrait of a Flemish Lady</i> , probably 1618, Flemish, oil on canvas Location: Not on Display		Pietro Perugino , <i>The Crucifixion with the Virgin, Saint John, Saint Jerome, and Saint Mary Magdalene</i> , c. 1482/1485, Umbrian, oil on panel transferred to canvas Location: Not on Display
	Raphael , <i>The Alba Madonna</i> , c. 1510, Umbrian, oil on panel transferred to canvas Location: Not on Display		*Rembrandt van Rijn , <i>A Girl with a Broom</i> , probably begun 1646/1648 and completed 1651, Dutch, oil on canvas Now attributed to: Rembrandt Workshop (Possibly Carel Fabritius) Location: West Building M-051
	Raphael , <i>Saint George and the Dragon</i> , c. 1506, Umbrian, oil on panel Location: Not on Display		Sir Anthony van Dyck <i>Isabella Brant</i> , 1621, Flemish, oil on canvas Formerly attributed to: *Sir Peter Paul Rubens Location: West Building M-042
	Rembrandt van Rijn , <i>A Polish Nobleman</i> , 1637, Dutch, oil on panel Location: West Building M-048		Titian , <i>Venus with a Mirror</i> , c. 1555, Venetian, oil on canvas Location: West Building M-023

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	<p>*Rembrandt van Rijn, <i>Joseph Accused by Potiphar's Wife</i>, 1655, Dutch, oil on canvas transferred to canvas Now attributed to: Rembrandt workshop Location: West Building, M-051</p>		<p>*Diego Velazquez, <i>Pope Innocent X</i>, c. 1650, oil on canvas Now attributed to: Circle of Velazquez Location: West Building M-034</p>
	<p>*Rembrandt van Rijn, <i>A Woman Holding a Pink</i>, 1656, Dutch, oil on canvas Now attributed to: Rembrandt Workshop Location: Not on Display</p>		<p>Veronese, <i>The Finding of Moses</i>, Probably, 1570/1575, oil on canvas Location: Not on Display</p>
	<p>*Rembrandt van Rijn, <i>Man in Oriental Costume</i>, c.1635, Dutch, oil on canvas Now attributed to: Rembrandt Workshop (probably Govaert Flinck), Dutch, oil on canvas Location: West Building M-048</p>		

Herbert Vogel, National Gallery benefactor, dies at 89



Herbert Vogel, who with his wife Dorothy created one of the world's most significant collections of modern art, died July 22 at a nursing home in New York City. Herb and Dorothy began collecting conceptual and minimalist art in the early 1960s on the modest salaries they earned as a postal worker and a reference librarian. Acting on personal taste

rather than expert advice or market trends, the Vogels amassed more than 5,000 works over a nearly 50-year period. They became close friends with many artists along the way.

The Vogels bequeathed the heart of their collection to the National Gallery in 1991. The Gallery's Vogel Collection now contains more than 900 works, and nearly 300 more are promised gifts. Major exhibitions drawn from the collection were staged in 1994 and 2001..

The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States,

A National Gift Program of Contemporary Art is Launched by the National Gallery of Art, The National Endowment for the Arts, and The Institute of Museum and Library Services



Dorothy and Herbert Vogel look at a drawing by Richard Tuttle from their collection in the Print Study Room, National Gallery of Art, 1992.

Photo by Lorene Emerson, National Gallery of Art, Washington, D.C., Gallery Archives.

Washington, DC—(Updated December 9, 2008) New York collectors Dorothy and Herbert Vogel, with the assistance of the National Gallery of Art, the National Endowment for the Arts, and the Institute of Museum and Library Services, have launched a national gifts program entitled *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*. It is distributing 2,500 works from the Vogels' collection of contemporary art throughout the nation, with fifty works going to a selected art institution in each of the fifty states.

The best-known aspects of the Vogel Collection are minimal and conceptual art, but these donations also explore numerous directions of the post-minimalist period, including works of a figurative and expressionist nature. Primarily a collection of drawings, the 2,500 works the Vogels are donating also include paintings, sculptures, photographs, and prints by more than 170 contemporary artists, mainly working in the United States, including Will Barnet (b. 1911), Robert Barry (b. 1936), Lynda Benglis (b. 1941), Dan Graham (b. 1942), Sol LeWitt (1928–2007), Robert Mangold (b. 1937), Sylvia Plimack Mangold (b. 1938), Edda Renouf (b. 1943), Pat Steir (b. 1940), and Richard Tuttle (b. 1941).

The National Endowment for the Arts funded the publication of a book, *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States* for limited distribution to the museums. The Institute of Museum and Library Services (IMLS) is providing funds for the disbursement of the art (under the supervision of the National Gallery of Art) to the fifty institutions and for the development of a Web site to serve as both an information center and exhibition area for this project.

The Vogel Collection and the National Gallery of Art

The National Gallery of Art has worked closely with Dorothy and Herbert Vogel since 1991, when it acquired a portion of their collection, through partial purchase and gift from the Vogels. Since the couple formed their association with the National Gallery, the Vogels' collection has continued to grow to include some 4,000 works, far more than can appropriately be placed in a single institution.

To date, the Vogels have donated 832 works to the Gallery and another 268 are promised gifts. "The generosity of Dorothy and Herb has enhanced our collection of contemporary art immeasurably," said Earl A. Powell III, Gallery director. "Of five wonderful wall drawings by Sol LeWitt donated by them, two are currently on view in the East Building, along with two works each by Lynda Benglis and Richard Tuttle."

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Works from the collection have appeared in numerous exhibitions throughout the world, including two major exhibitions organized by the National Gallery that were selected solely from their collection. In 1994, *From Minimal to Conceptual Art: Works from the Dorothy and Herbert Vogel Collection* was on view at the National Gallery of Art. It was also seen in 1997 at the Archer M. Huntington Art Gallery in Austin, and the Portland Art Museum in Oregon. In 1998, the exhibition traveled abroad to the Tel Aviv Museum of Art, Israel, and the Wäinö Aaltonen Museum of Art, Turku, Finland. Following its 2002 presentation in Washington, *Christo and Jeanne-Claude in the Vogel Collection* was on view at the Museum of Contemporary Art, San Diego.

The Project Book

The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, supported and published by the NEA, in association with the National Gallery of Art, features introductory remarks by Earl A. Powell III, Dana Gioia, chairman of the NEA, and Anne-Imelda M. Radice, director of the IMLS; a note by Dorothy Vogel; and an essay by curator Ruth Fine on the history of the Vogel Collection, the Vogels' relationship with the National Gallery, and the development of the national gifts program. The book will be distributed in limited quantities for use as a catalogue at each of the participating venues and as a way for institutions to make the public aware of the artists represented.

"The National Endowment for the Arts is proud to support this ambitious project. The generosity shown by the Vogels in their eagerness to share their marvelous collection with the entire nation is truly inspiring. Part of the NEA's mission is to ensure greater access to the arts. What better way to promote that mission than through Fifty Works for Fifty States?" said chairman Gioia.

The volume lists the artists in the individual institutional donations and reproduces four works from each museum's gift, including at least one by each artist represented. Catalogue information for illustrated works has been compiled by Mary Lee Corlett, research associate in the Gallery's department of special projects in modern art.

The Project Web Site

The IMLS is funding the creation of a Web site, <http://vogel5050.org/> which will serve as both an information center and exhibition area for this project. The interactive Web destination, which is being developed under the aegis of the National Gallery of Art, will enable each museum to create a section about its own Vogel Collection donation. This Web site will eventually allow museums with a limited Web staff to reach the widest audience possible, and museums with strong Web programs to create features

that link to the Vogel project Web site. "With this generous gift, the Vogels are sharing their passion for art and artists that represent a significant period of art-making in the United States—the last fifty years. IMLS is proud to help bring this extraordinary collection to people in every state and create a Web-based learning resource for all Americans," said Anne-Imelda M. Radice, director of the IMLS.

The Vogels and Their Collection

The Vogel Collection has been characterized as unique among collections of contemporary art, both for the character and breadth of the objects and for the individuals who created it. Herbert Vogel (b. 1922), spent most of his working life as an employee of the United States Postal Service, and Dorothy Vogel (b. 1935), was a reference librarian at the Brooklyn Public Library. Setting their collecting priorities above those of personal comfort, the couple used Dorothy's salary to cover the expenses of daily life and devoted Herbert's salary to the acquisition of contemporary art. With the exception of the collection formed by their friend, artist Sol LeWitt, no other known private collection of similar work in Europe or America rivals the range, complexity, and quality of the art the Vogels acquired.

As the first collectors to buy work by many artists who were then unknown to a wide audience, the Vogels offered encouragement at the start of the careers of several figures who went on to achieve considerable acclaim. Owing to these artists' continuing close relationship with the collectors, many works of art collected by the Vogels were gifts, marking special occasions—such as Dorothy and Herbert's birthdays and wedding anniversary—and often personally inscribed. In this sense the Vogels' collection is a keen reflection of their friendships with artists.

Artists' use of drawing as a primary medium has expanded during the years in which the Vogel Collection has been formed, and interest in drawings on the part of contemporary collectors has expanded as well. However, when the Vogels began collecting in the early 1960s, their focus on drawing was an unusual one, suggesting another aspect of their prescience. Many drawings in the collection represent an artist's initial form of an idea, and others act as plans to be followed by a collaborator in the making of a work of art. This emphasis on drawings adds to the unique and intimate nature of the Vogel Collection, making their gifts an important educational tool for museums. Another educational focus of the Vogels since 1980 has been their ongoing donation of artist-related records to the Archives of American Art, Washington, DC.

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"We hope this will be a truly national program, and that it will make the work of the many artists we admire familiar to a wider audience. We also hope our gifts will enable museums throughout the country to represent a significant range of contemporary art," said Dorothy Vogel on behalf of the couple. Inspired by the Kress Foundation's placement of old master paintings throughout the United States in the middle of the last century, the Vogels hope that their project will, as a parallel effort, enhance knowledge of the art of our time.

For additional press information please call or send inquiries to:

Press Office
National Gallery of Art
2000B South Club Drive
Landover, MD 20785
phone: (202) 842-6353 e-mail: pressinfo@nga.gov

Works Commissioned for the East Building's Opening Currently On View



Alexander Calder
"Model for East Building Mobile," 1972
East Building Atrium

The model (second photo down) for this large-scale mobile (top left) was first received by NGA from the artist in January 1973, and the full-scale mobile was formally commissioned by the NGA Board of Trustees on 3 May 1973. The model was returned to the artist at his request in June 1974. After the artist's death in 1976, the model was in the possession of Paul Matisse, who fabricated the full-scale mobile and coordinated its installation in the NGA East Building. Paul Matisse turned over custody of the model to NGA when the installation was complete.



Anthony Caro
"National Gallery Ledge Piece," 1978
East Building Atrium



Henry Moore
"Knife Edge Mirror Two Piece," 1976-1978
East Building Entrance

Not Currently On View



Robert Motherwell
"Reconciliation Elegy," 1978
East Building Atrium



after Joan Miró, woven by Josep Royo
Josep Royo (weaver)
Joan Miró (artist after)
"Woman," 1977



James Rosati
American, 1912 - 1988
"Untitled," model 1971, fabricated 1977



Atelier Picaud Aubusson Tapestry Factory after
Jean Arp
Jean Arp (artist after)
French, born Germany (Alsace), 1886 - 1966
Variation Sur "Aubette," c. 1975

The Gibbs-Coolidge Set of the First Five Presidents

The Gibbs-Coolidge paintings are the only surviving complete set of portraits depicting the first five presidents of the United States. Commissioned by Colonel George Gibbs of Rhode Island, the group was painted in Boston by **Gilbert Stuart** (1755-1828) during the last phase of his career. In 1872, Colonel Gibbs' heirs sold the paintings to Thomas Jefferson Coolidge, and the set descended through subsequent generations of the Coolidge family. The suite retains its original Federal frames.

Stuart did paint another set of the first five presidents. However, while that group was on loan to the Capitol in 1851, three of the portraits burned during a fire in the congressional library. Engraved prints of that set were enormously popular during the Federal period, earning the nickname "The American Kings."

The paintings hang in West Building M-60A.



George Washington, c. 1821
oil on wood

This version is among the best of the seventy-two copies Stuart made of his Athenaeum format for the first president. Painted from life in April 1796, the unfinished original is now shared at three-year intervals between the Museum of Fine Arts, Boston, and the National Portrait Gallery, Washington.



John Adams, c. 1821
oil on wood

This likeness was painted when the second president was in his eighties. However, Stuart copied it from a much earlier National Gallery picture, the [portrait of Adams](#) he began from life studies in 1800.

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Thomas Jefferson, c. 1821
oil on wood

Stuart painted the third president from life three times during his administration of 1801 to 1809. This Gibbs-Coolidge rendition was most likely based on other pictures Stuart had painted from life that were either in his possession or accessible to him.



James Madison, c. 1821
oil on wood

Stuart first portrayed James Madison when he was Jefferson's secretary of state. The Gibbs-Coolidge likeness was most likely based on other pictures Stuart had painted from life that were either in his possession or accessible to him. The deep green curtain accents the color of Madison's eyes.



James Monroe, c. 1817
oil on wood

Monroe's likeness, a replica of one done from life in 1817, is the only picture in the Gibbs-Coolidge set with a pale background. Stuart very rarely used light settings for his portrayals of men. Since James Monroe was the last of the first five presidents, serving from 1817 to 1825, this glowing sky might symbolize the Republic's future.

Stellar Collection of Early American Furniture, Dutch and American Paintings, and Works on Paper Acquired by George M. and Linda H. Kaufman of Norfolk, Va, to be Given to the National Gallery of Art, Washington



Philadelphia, Pennsylvania Chippendale Desk and Bookcase

Circa 1765

Attributed to Thomas Affleck

George M.* and Linda H. Kaufman

Washington, DC—One of the largest and most refined collections of early American furniture in private hands, as well as major Dutch paintings, American paintings, and works on paper, including some 40 floral watercolors by Redouté, acquired with great connoisseurship together over four decades by George M. and Linda H. Kaufman, have been promised to the National Gallery of Art, Washington. A temporary exhibition highlighting the early American furniture will take place at the Gallery in two years.

"While building their exceptional collection of art and antiques, Linda and George Kaufman have been leaders, as well as generous lenders and donors, in the art world, and especially at the National Gallery of Art," said Earl A. Powell III, director, National Gallery of Art. "One of America's earliest art forms was furniture influenced by European traditions, and this is an opportunity for the Gallery to complement not only our European decorative arts donated by the Widener family, but also our growing collection of American art. With this donation, the Gallery will house one of the finest assemblages of early American furniture, and there is no such comparable and easily accessible public collection in the nation's capital. This gift also includes the most significant donation of Dutch paintings to the Gallery since the donations of its founding benefactors."

"We always wanted to give the collection to the American people," noted Linda Kaufman. "The National Gallery of Art will be the ideal home. George would have been extremely pleased."

Although the Gallery does not actively collect decorative arts, its holdings of some 515 objects include European furniture; tapestries; enamels; ceramics from the 15th and 16th centuries; medieval treasury objects; a fine selection of 18th-century French furniture; and a large group of Chinese porcelains, primarily from the Qing Dynasty of the 17th to 19th centuries.

The Kaufman Collection of American Furniture

The Kaufman Collection of American furniture includes more than 200 objects, many of which were featured in the 1986–1987 Gallery exhibition and catalogue, *American Furniture from the Kaufman Collection*. Furniture and decorative arts from the collection have been on loan or appeared in exhibitions at numerous museums throughout the United States, such as The Metropolitan Museum of Art, New York, NY; the Philadelphia Museum of Art, PA; the Museum of Fine Arts, Boston, MA; Winterthur Museum, Garden, and Library, Wilmington, DE; the Chrysler Museum of Art, Norfolk, VA; and the Smithsonian Institution and the U.S. State Department, Washington, DC.

Furniture was an expression of personal and national identity in the emergent American Republic. Stylistic influences from Europe were tempered by a vigorous independence and sense of pragmatic functionalism. The Kaufman Collection is comprised of masterpieces from the major centers of furniture making, including Boston, Salem, Newport, Providence, New York, Philadelphia, Baltimore, and Charleston. Among the many renowned cabinetmakers whose work is represented are Thomas Affleck, John Goddard, Benjamin Randolph, John and Thomas Seymour, and John Townsend. Furniture in the Kaufman Collection spans from 1690 to 1830 and includes objects in the William and Mary, Queen Anne, Chippendale, and Neoclassical styles.

Among the highlights are a Boston dressing table with exotic japanned designs (1700–1730), a chest-on-chest (1765–1790) with four sculptural carved shells and a history of ownership by Providence merchant John Brown, a monumental Philadelphia desk-and-bookcase (c. 1765) considered by many scholars to be one of the greatest examples of American case furniture, and an ornately inlaid Federal sideboard (1793–1795) made by Williams and Deming, New York, for Oliver Wolcott, one of the signers of the Declaration of Independence. Other notable pieces are a tea table (1755–1765) with claw

and ball feet and pierced talons attributed to John Townsend, a singular inlaid Pembroke table (1780–1800) that descended in the Pringle family of Charleston, and numerous examples of seating furniture from distinguished sets, including two from the famous suite commissioned by Philadelphia merchant John Cadwalader and his wife Elizabeth Lloyd.

A smaller selection of other decorative arts includes looking glasses, mirrors, and clocks, all of which were in the 1986–1987 exhibition. A pair of painted and gilded porcelain "Old Paris" vases (c. 1820) with portraits of Presidents George Washington and John Adams; four rare pieces of Bonnin and Morris porcelain (1770–1772), America's first porcelain manufactory, made in Philadelphia; and an Amelung glass tumbler with the American eagle, made for the inauguration of President George Washington in 1789, are also part of the gift.

Paintings

Most of the 35 paintings in the gift are Dutch, and some are from the American and French traditions. In terms of quality and significance, the Dutch paintings will greatly enhance the Gallery's collection, particularly landscapes. They include the celebrated *River View* (1645) by Salomon van Ruysdael (1600/03–1670), which is one of the finest and most atmospheric of this master's majestic river scenes. The Dutch works also include *A Pier in Dordrecht Harbor* (early 1640s), a light-filled river scene by Aelbert Cuyp (1620–1691), and an imposing landscape from the end of the 1640s by Jacob van Ruisdael (c. 1628/29–1682) that depicts a weathered brick bridge crossing an inland waterway near a large oak tree. In addition, there are two important cityscapes: a fanciful view of Amsterdam by Jan van der Heyden (1637–1712) and a representation of the marketplace in Haarlem by Gerrit Adriaensz Berckheyde (1638–1698). Both of these latter paintings were included in the Gallery's recent exhibition in 2009, *Dutch Cityscapes of the Golden Age*.

Dutch still life paintings in the gift include a *trompe l'oeil* depiction of a letter rack (1703) by Edward Collier (fl. 1640–after 1706). One of the finest paintings in the Kaufman collection is *Bearded Man with a Beret* (c. 1630), an expressive head study by Jan Lievens (1607–1674), which was featured in the Gallery's recent monographic exhibition on the artist.

Watercolors

The Kaufman gift includes one of Winslow Homer's most vibrant and luminous early watercolors, *Gloucester Sunset* (1880)—one the most dramatic of a series of watercolors

done by the artist of sailboats on Gloucester Harbor—and two major watercolors by Childe Hassam, including *Portrait of the Artist's Wife (Leaning on a Garden Wall)* (1890). More than 40 stunning watercolors of flowers, vegetables, and plants painted on vellum by French artist Pierre-Joseph Redouté (1759–1840), a favorite of Empress Josephine, are also a major addition to the Gallery's collection of some 100,000 works on paper. Rounding out the extensive gift are important watercolors by Francis A. Silva, William Trost Richards, and others.

The Collectors

In 2001 George M. (1932–2001) and Linda H. Kaufman (b. 1938) became the tenth recipients of the Henry Francis du Pont Award for Decorative Arts and Architecture, which was established in 1984. This honor was an acknowledgement of their standards of excellence in a variety of endeavors, but particularly in terms of their philanthropy and connoisseurship.

The Kaufmans, lifelong residents of Norfolk, VA, began collecting American furniture shortly before they were married in 1958. George earned an MBA from the University of Virginia, then worked as a banker, an investor, and a real estate developer before founding Guest Quarters Inc., in 1972. Linda grew up in a home filled with fine art and antiques that her parents, Elise and Henry Clay Hofheimer II, had acquired. She attended Old Dominion University in Norfolk. The Kaufmans have two children, Edward G. Kaufman and Claire Kaufman Benjack, and four grandsons.

In 1977, the Kaufmans established the Kaufman Americana Foundation to award grants for the encouragement, promotion, and enhancement of the study of American decorative arts or designs and related items, literature, and illustrations. Through this foundation, they supported a number of scholarly and seminal books, articles, exhibitions, and research projects. In addition, the Kaufmans funded two galleries at The Metropolitan Museum of Art, contributed to the Charles F. Montgomery Curatorial Chair at Yale University Art Gallery, and established special funds and awards at the Chrysler Museum of Art, Norfolk, VA; the Museum of Early Southern Decorative Arts, Winston-Salem, NC; and Winterthur Museum, Garden and Library, Wilmington, DE.

The Kaufmans, and particularly Linda H. Kaufman, have been active at the National Gallery of Art as members of the Trustees' Council, 1994–1998 and 2003–2008; the Collectors Committee, 1982–2009; and The Legacy Circle since 2003. They also supported various Dutch art projects and acquisitions, contributed acquisition funds,

established staff awards, and underwrote the catalogue for the 2002 exhibition, *An American Vision: Henry Francis du Pont's Winterthur Museum*.

The Kaufmans are also known for their generosity in other areas, such as heart disease and education. They provided the philanthropic support for the establishment of the Kaufman Center for Heart Failure at the Cleveland Clinic in Ohio, which opened in 1998. According to the Center's Web site, the Kaufman Clinic is "synonymous with patient care, education, research, and a healing environment, consistent with the four cornerstones of the Cleveland Clinic." In 1985, the Kaufmans and their children funded the George M. Kaufman Presidential Professorship and also participated in creating a Darden Graduate School of Business Administration professorship held by the school's dean at the University of Virginia in Charlottesville.

Emergency Information

To report all emergencies, dial Security Command Center x 6115
Identify your location
Identify the problem

First responders: The Office of Protection Services is responsible for handling all emergency situations. Through their two-way radios, the guards have the most effective communications.

If the situation is not already in the hands of security officers, **dial Security Command Center (x 6115).. Do not dial 911. Should you have to contact emergency services directly, dial x6911, which is a dedicated emergency line.**

Panic button: A panic button has been installed underneath the counter at the East Building Art Information Desk. Pressing the button summons help from the nearest security officer. It is very effective (as those of you have pressed this button accidentally know!).

First aid for nonemergency medical situations: Refer the person to the closest security officer and let the officer contact the Gallery nurse directly. Do not provide any medical assistance yourself. You may also call the nurse at x 6375.

Chemical Spills or Odors: Chemical spills, leaking containers, burst pipes, malfunctioning HVAC systems and even vehicles can release hazardous chemicals and odors.

If you smell an unusual odor:

- Call the Security Command Center at x6115.
- Identify the exact location and the nature of the odor.
- The SCC will dispatch a Security Officer and notify AFM.
- Do not call the AFM Work Control Center directly.

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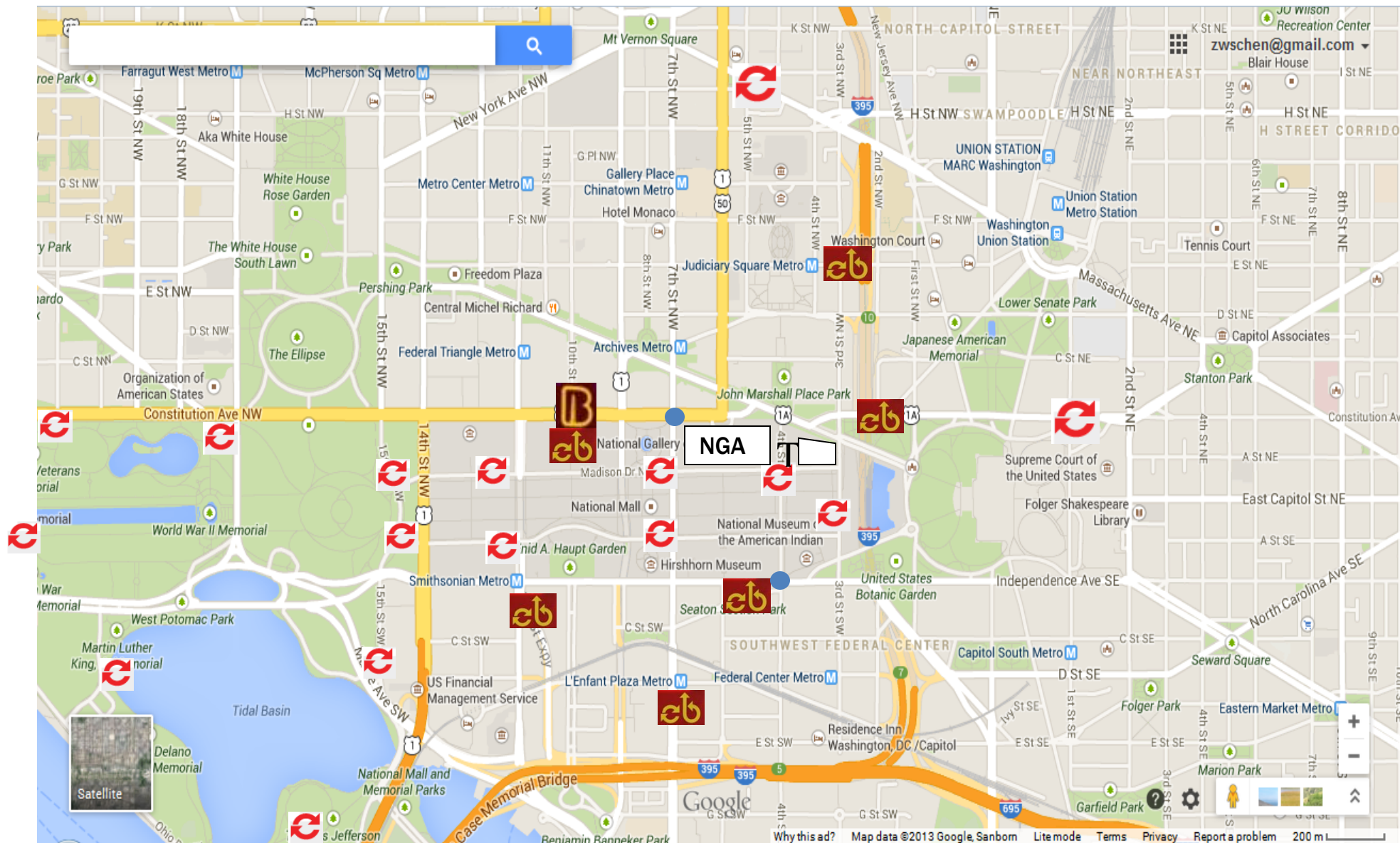
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Helpful Maps & Images



	Metro Bus (wmata.com)	T	Taxis (dctaxi.dc.gov/page/central-dispatch-taxi-companies)
	DC Circulator (dccirculator.com)		Capitol Bikeshare
	Double-Decker Bus		

